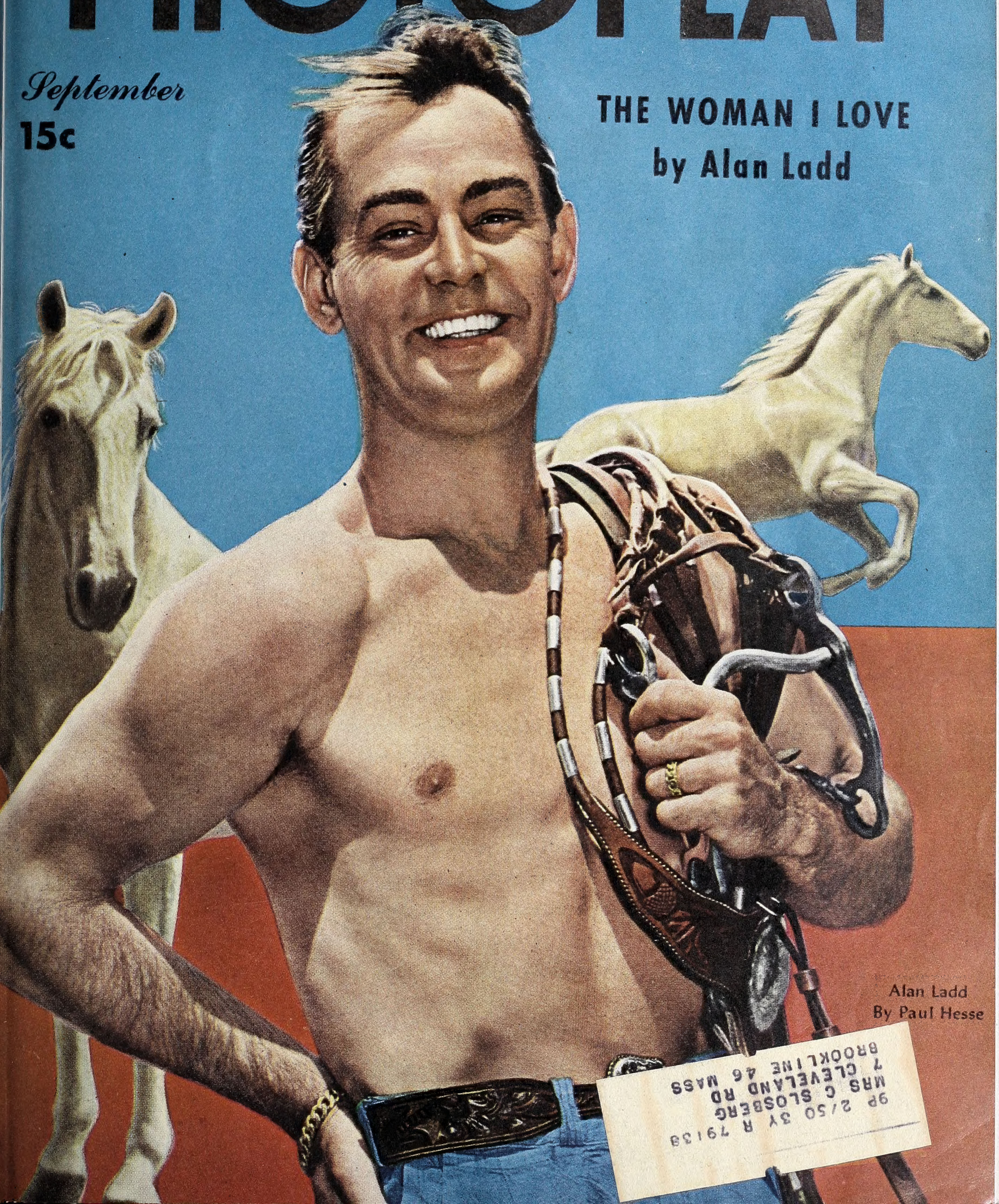


★ PHOTOPLAY

September
15c

THE WOMAN I LOVE
by Alan Ladd



Alan Ladd
By Paul Hesse

9P 2/50 3Y R 79138
MRS C SLOSBURG
7 CLEVELAND RD
BROOKLINE 46 MASS

SHOW THE WORLD
A LOVELIER SKIN!

BIGGER—LOTS BIGGER!

MORE LUXURY!
MORE LATHER!

SAME FINE,
SMOOTH TEXTURE!

DELICATE,
FLOWER-LIKE PERFUME!

BE LOVELIER—
HEAD TO TOE!

BEVIES OF BEAUTIES
ARE SINGING
ITS PRAISES!

Making a Sensational Splash!

Everybody's talking about the new Bath-Size Camay. Buying it. Trying it. Praising it to the skies! Because this bigger Camay makes every bath a luxurious beauty treatment. Bathe with it every day of your life—and your skin will be lovelier from head to toe. And you'll rise from your bath just touched with the delicate, flower-like fragrance of Camay, the Soap of Beautiful Women!

CAMAY
NOW IN 2 SIZES!

Use Regular Camay for your complexion—the new Bath-Size for your Camay Beauty Bath.

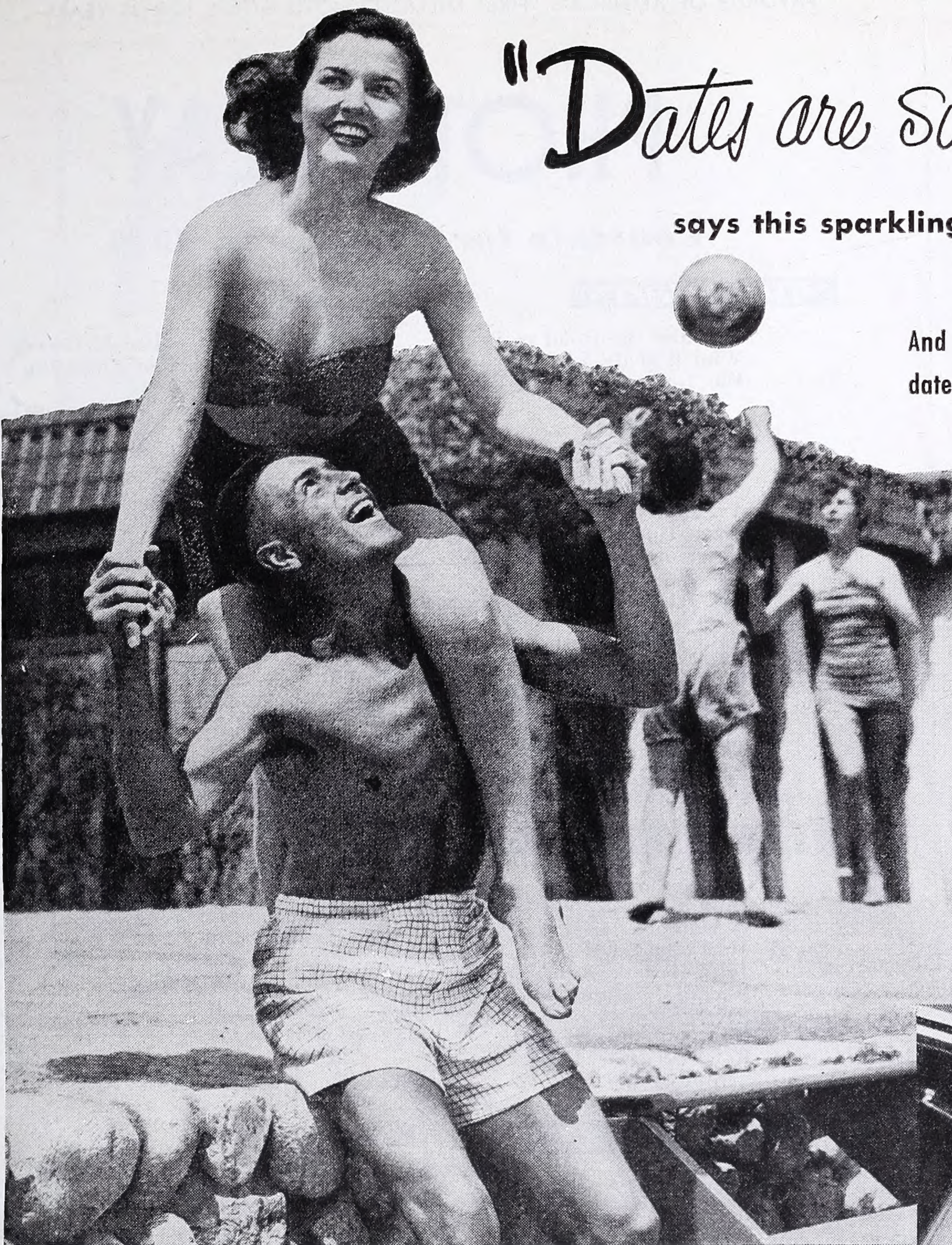
Bath-Size Camay

FOR YOUR
CAMAY BEAUTY BATH

"Dates are Such Fun!"

says this sparkling junior model

And cover-girl Louise Hyde's crowded date-life owes plenty to her Ipana smile!



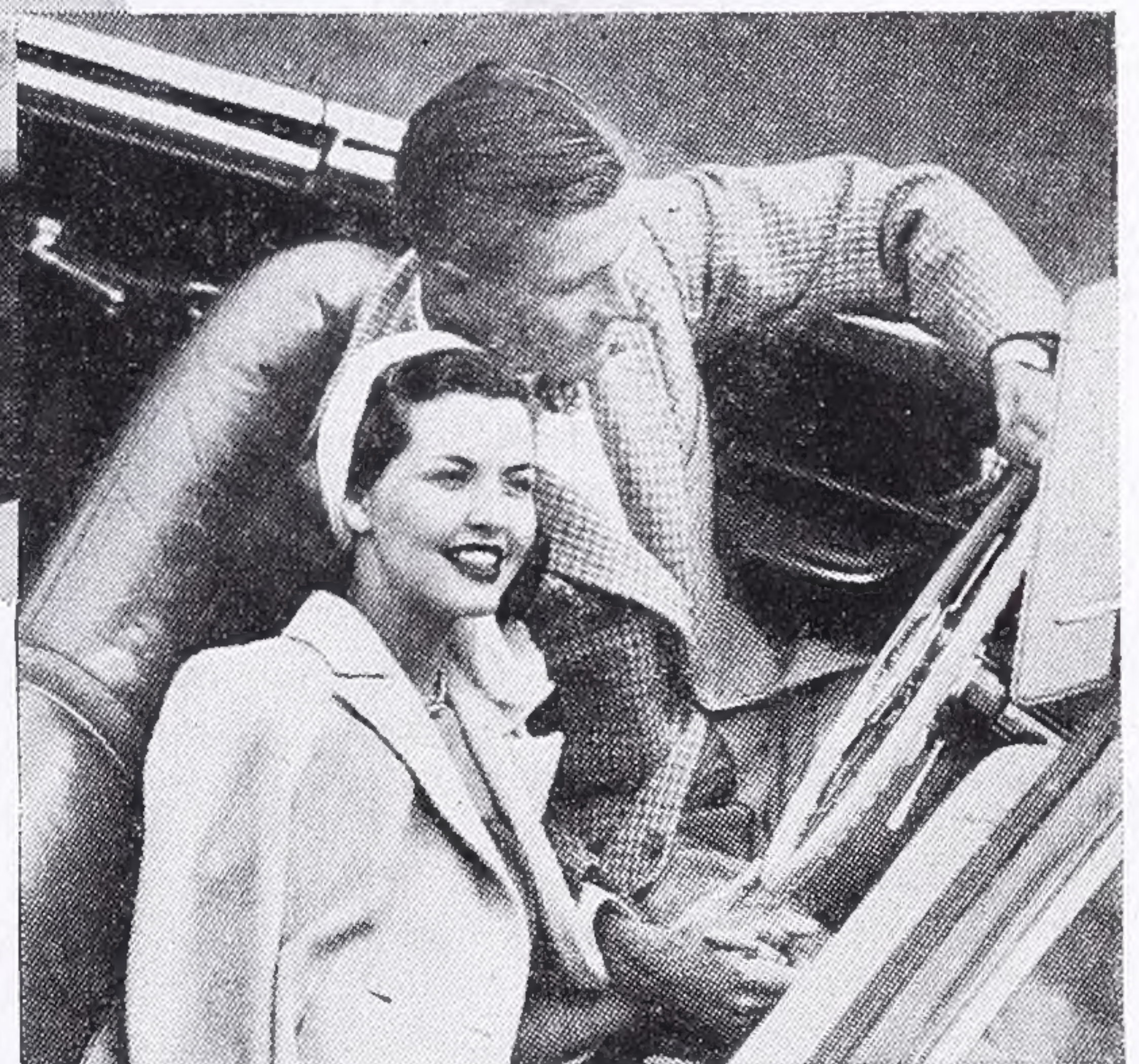
Having a high time is no novelty for luscious New Yorker, Louise Hyde. A radiant personality with a radiant Ipana smile, 20-year-old Louise is a top-flight Thornton model. And as for *dates*—Louise has a calendarful. Her smile is a magnet for the lads! For a date-winning smile of your own, follow Louise's "model" dental routine: Regular brushing with Ipana Tooth Paste, then gentle gum massage. Get a tube of Ipana today!



Air-minded. Louise is learning the know-how of flying. But she doesn't need coaching in care of her teeth and gums. She knows that firm, healthy gums are important to sparkling teeth, a radiant smile. So she never misses her Ipana dental care!



This is fun, too! Louise loves Ipana's livelier flavor—the way it leaves her mouth refreshed, her breath sweet. Try Ipana! And follow *your* dentist's advice about gum massage. (9 out of 10 dentists recommend massage regularly or in special cases, according to a recent national survey.)



Under the spell of Louise's enchanting smile, her handsome date, Bill Looch, dreams as he drives. Clever Louise—to *guard* that date-bait smile with Ipana! For more dentists recommend and use Ipana than any other tooth paste, a recent national survey shows.

*Ipana Tooth Paste
for your Smile of Beauty*



Product of Bristol-Myers

Don't be Half-safe!



by
VALDA SHERMAN

At the first blush of womanhood many mysterious changes take place in your body. For instance, the apocrine glands under your arms begin to secrete daily a type of perspiration you have never known before. This is closely related to physical development and causes an unpleasant odor on both your person and your clothes.

There is nothing "wrong" with you. It's just another sign you are now a woman, not a girl... so now you *must* keep yourself safe with a truly effective underarm deodorant.

Two dangers—Underarm odor is a real handicap at this romantic age, and the new cream deodorant Arrid is made especially to overcome this very difficulty. It kills this odor on contact in 2 seconds, then by antiseptic action prevents the formation of all odor for 48 hours and keeps you shower-bath fresh. It also stops perspiration and so protects against a second danger—perspiration stains. Since physical exertion, embarrassment and emotion can now cause your apocrine glands to fairly gush perspiration, a dance, a date, an embarrassing remark may easily make you perspire and offend, or ruin a dress.

All deodorants are not alike—so remember—no other deodorant tested stops perspiration and odor so completely yet so safely as new Arrid. Its safety has been proved by doctors. That's why girls your age buy more Arrid than any other age group. In fact, more men and women everywhere use Arrid than any other deodorant. It's antiseptic, used by 117,000 nurses.

Intimate protection is needed—so protect yourself with this snowy, stainless cream that smooths on and disappears. This new Arrid, with the amazing new ingredient Creamogen, will not crystallize or dry out in the jar. The American Laundering Institute has awarded Arrid its Approval Seal—harmless to fabrics. Arrid is safe for the skin—non-irritating—can be used right after shaving.

Don't be half-safe. During this "age of romance" don't let perspiration problems spoil your fun. Don't be half-safe—be Arrid-safe! Use Arrid to be sure. Get Arrid now at your favorite drug counter—only 39¢ plus tax.

(Advertisement)

FAVORITE OF AMERICA'S "FIRST MILLION" MOVIE-GOERS FOR 36 YEARS

PHOTOPLAY

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Design by Otto Storch

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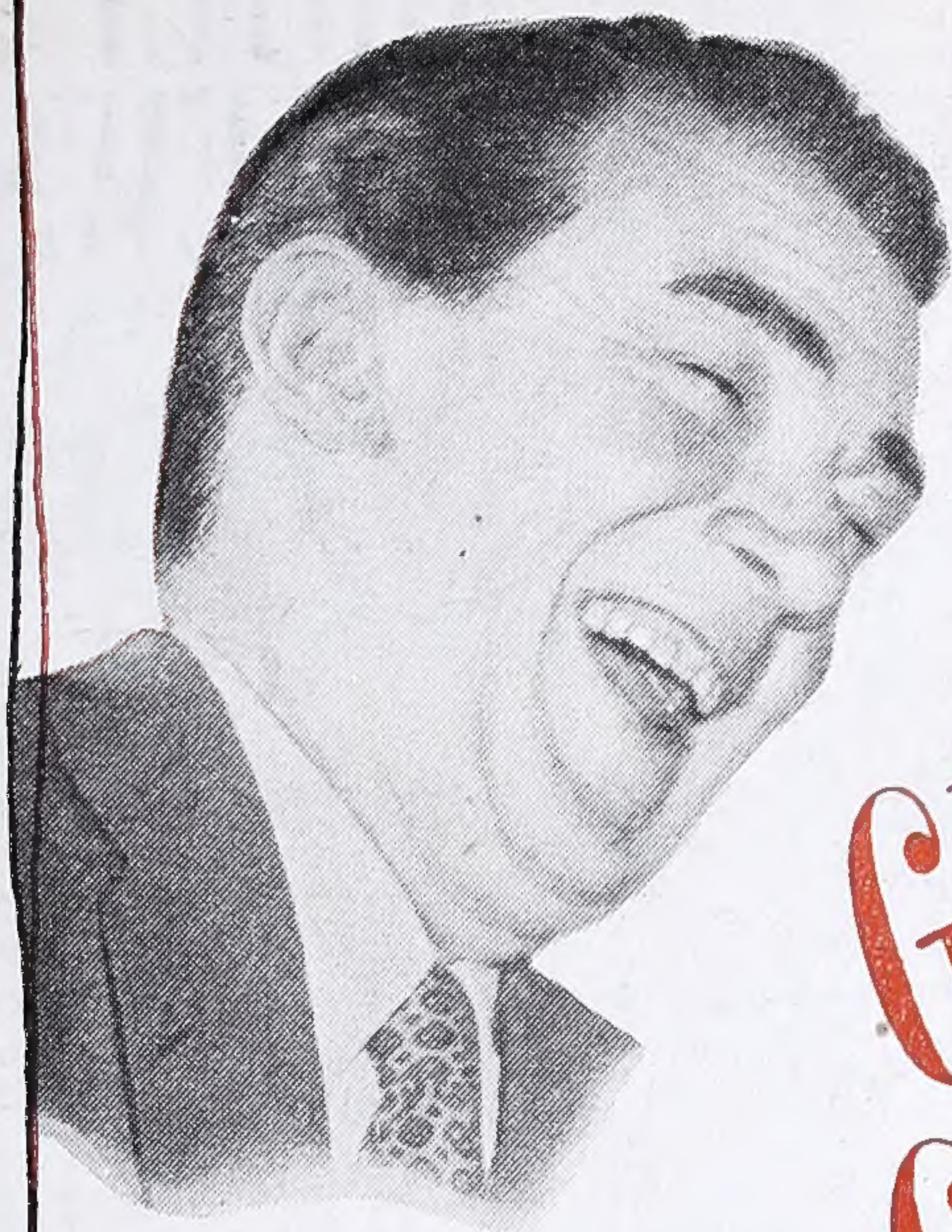
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**GREER
GARSON**

misbehaves...

**WALTER
PIDGEON**

loves it!

Two great stars as you've
never seen them before . . . clowning,
kissing, kidding, cavorting,
in **M-G-M's** comedy
hit of the year.

Julia Misbehaves

PETER LAWFORD • ELIZABETH TAYLOR

CESAR ROMERO

LUCILLE WATSON • NIGEL BRUCE

MARY BOLAND • REGINALD OWEN

A METRO-GOLDWYN-MAYER PICTURE

Directed by JACK CONWAY • Produced by EVERETT RISKIN

Screen Play by WILLIAM LUDWIG, HARRY RUSKIN and ARTHUR WIMPERIS

Adaptation by GINA KAUS and MONCKTON HOFFE

Based Upon the Novel "The Nutmeg Tree" by MARGERY SHARP



Patricia Wolcott's smile wins
leading role in Little Theater play—

The smile that wins is the Pepsodent Smile!



Patricia Wolcott, Young Matron, made Little Theater history in Scarsdale, N. Y., recently when she was awarded the leading role in the Fort Hill Players' production, "Years Ago." A newcomer to the amateur stage, she stole the show during tryouts for the part of the beautiful heroine. But Patricia's favorite role is wife and mother. And her smile, so dazzling behind the footlights, sparkles in this real-life role, too. It's a Pepsodent Smile! "I've always depended on Pepsodent Tooth Paste to keep my teeth bright," she says. "Besides, I love its taste!"

Wins 3 to 1 over any other tooth paste!

Like Patricia Wolcott, people all over America prefer New Pepsodent with Irium for brighter smiles. Families from coast to coast recently compared delicious New Pepsodent with the tooth paste they were using at home. By an average of 3 to 1, they said New Pepsodent tastes better, makes breath cleaner and teeth brighter than any other tooth paste they tried! *For the safety of your smile use Pepsodent twice a day—see your dentist twice a year!*



ANOTHER FINE
LEVER BROTHERS PRODUCT

BRIEF REVIEWS



✓ (A) *ANNA KARENINA*—20th Century-Fox: Tolstoy's tale of illicit love with lovely Vivien Leigh, Ralph Richardson and Kieron Moore. (July)

✓✓ (A) *ANOTHER PART OF THE FOREST*—U-I: Fascinating character study of the hateful *Hubbards* of Alabama. With Fredric March, Florence Eldridge, Edmond O'Brien, Dan Duryea, Ann Blyth, John Dall, Dona Drake, Betsy Blair. (July)

✓✓ (A) *ARCH OF TRIUMPH*—Milestone-U-A: A Boyer-Bergman triumph with the emphasis on romance. A dramatic treat with Louis Calhern. (July)

✓ (F) *BERLIN EXPRESS*—RKO: An exciting espionage tale told in semi-documentary style. With Paul Lukas, Merle Oberon, Robert Ryan. (July)

✓✓ (F) *BRIDE GOES WILD, THE*—M-G-M: June Allyson and Van Johnson go joy-riding in a helter-skelter farce. Arlene Dahl, Butch Jenkins, Hume Cronyn and Una Merkel add to the hilarity. (June)

(F) *CARSON CITY RAIDERS*—Republic: Special investigator Allan "Rocky" Lane tangles with Carson City's badmen led by Frank Reicher. (Aug.)

(A) *CASBAH*—U-I: Tony Martin plays a romantic rogue more concerned about stealing hearts than jewels in this razzle-dazzle of crime and love set to music. With Yvonne De Carlo, Peter Lorre. (Aug.)

✓✓ (F) *DREAM GIRL*—Paramount: Here's some really de luxe daydreaming with Betty Hutton fancying herself in assorted bizarre roles while Macdonald Carey waits for her to come down to earth and into his arms. A diverting farce. (Aug.)

✓✓✓ (F) *EASTER PARADE*—M-G-M: Irving Berlin's lavish Technicolor musical with Judy Garland and Fred Astaire in top form as dancing partners who make the big time. With Ann Miller, Peter Lawford. Great fun! (Aug.)

✓✓ (F) *EMPEROR WALTZ, THE*—Paramount: A turn-of-the-century romantic comedy brimming over with wonderful nonsense. With Bing Crosby, Joan Fontaine, Richard Haydn. (July)

✓ (F) *ESCAPE*—20th Century-Fox: The cards are stacked against convict Rex Harrison in this dramatic indictment of justice. With Peggy Cummins. (Aug.)

✓✓ (A) *FOREIGN AFFAIR, A*—Paramount: There's sophisticated spoofing in this romantic comedy that has Jean Arthur amusingly playing a congresswoman investigating the morale of American boys in Berlin. With John Lund, Marlene Dietrich. (Aug.)

✓ (F) *FULLER BRUSH MAN, THE*—Columbia: A fast and furious farce with Red Skelton peddling brushes so he can wed Janet Blair. (July)

✓ (F) *GIVE MY REGARDS TO BROADWAY*—20th Century-Fox: Dan Dailey comes off second best to Charles Winninger in this sentimental story of an ex-vaudevillian and his family. (Aug.)

✓ (A) *HAZARD*—Paramount: Paulette Goddard's gambling fever is so bad, only Macdonald Carey can cure her. A rough-and-tumble game of tag. (June)

✓✓ (F) *HOME COMING*—M-G-M: Stirring war-time drama with Clark Gable, Lana Turner, Anne Baxter, John Hodiak. You'll have a good cry. (July)

✓ (F) *INSIDE STORY, THE*—Republic: A mix-up over money involving Marsha Hunt, William Lundigan, Gene Lockhart, Charles Winninger. (July)

✓✓ (F) *I REMEMBER MAMA*—RKO: John Van Druten's play has been lovingly transcribed to the screen. With Irene Dunne, Oscar Homolka, Philip Dorn, Barbara Bel Geddes. (June)

✓ (A) *IRON CURTAIN, THE*—20th Century-Fox: This fact-fiction tale has Dana Andrews portraying a cipher clerk with the Soviet Embassy in Ottawa. Switching from Communism to democracy, he steals top secrets from the files at the risk of his life. Gene Tierney scores as Dana's worried wife. (Aug.)

✓✓ (F) *KEY LARGO*—Warners: Good versus Evil is the theme of a tense, taut gangster film bristling with suspense. With Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Lionel Barrymore. (Aug.)

(Continued on page 6)



**"How Can
I Love You?
You're The
Wife Of
The Man
I Killed!"**

The story of a strong man with ambition gone, on the edge of the precipice, staring numbly into disgrace and oblivion.

The story of a softly-radiant woman, whose tender inspiration leads him back to fight again and love again.

The story of an adventure where cowards quit early and weaklings never finish at all!



with **GEORGE
MACREADY**
**GEORGE
COULOURIS**
**HAROLD
VERMILYEA**
**HENRY
TRAVERS**

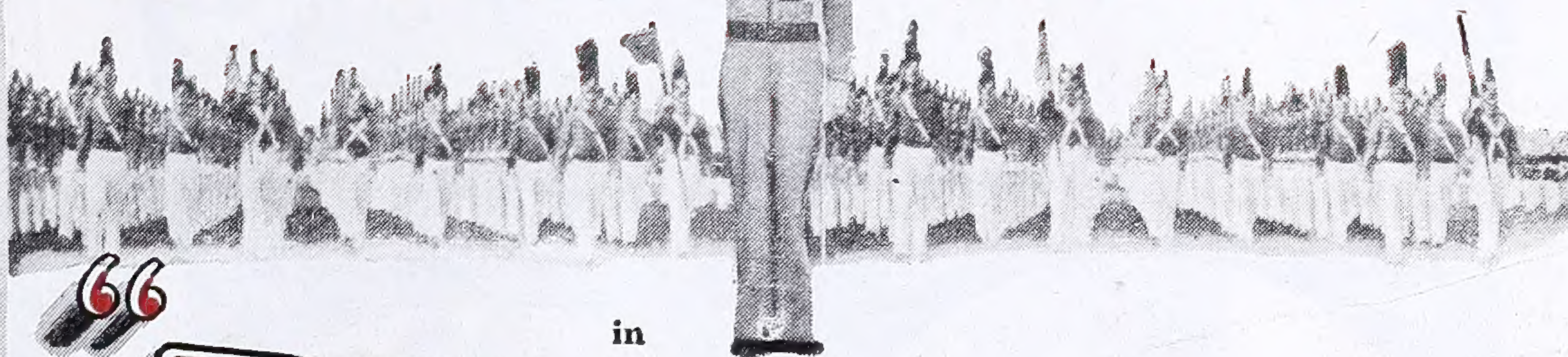
Produced by
ROBERT FELLOWS

Directed by
JOHN FARROW

Original Screenplay by Jonathan
Latimer, Charles Marquis Warren
and William Wister Haines

ALAN
LADD

DONNA
REED



in
"BEYOND

*A Great Love Story
That Comes
Shining Through*

GLORY"

A Paramount Picture



Ladd Lovers Will Shout:
"I Told You So!"
People Who Have Never Seen
Him Before Will "Discover"
A Great New Dramatic Star!

OKLAHOMA CITY—oil derricks sprout in the front yard of the State Capitol!

CIVIC CENTER—Oklahoma City. Proud monument to a relatively young but fast growing metropolis.

Young, proud and still pioneering —that's OKLAHOMA!

You'll look far and wide to find thundering herds, cowboys and Indians in Oklahoma. But—not so hard to find what makes it tick. It's the people! The pioneer spirit lingers on, in their hearts, in their actions and efforts to build a sound state.

Blessed in its natural resources—oil down under, crops and livestock on top—Oklahoma has come a long way since statehood only forty years ago.

Living in a land of rich harvests, Oklahomans relish the fine flavor of—

Beech-Nut Gum

It has the flavor
you like



Beech-Nut
BEECHIES
Candy Coated Gum
—good too—

WILL ROGERS MEMORIAL
at Claremore. Shrine and tomb
of Oklahoma's beloved cowboy-
humorist and native son.

TULSA—"Oil Capital of the
World"—home of the Interna-
tional Petroleum Exposition.

(Continued from page 4)

(F) *LETTER FROM AN UNKNOWN WOMAN*—U-I: It's hearts and flowers in Old Vienna with Joan Fontaine and Louis Jourdan. Pretty pointless. (June)

(F) *LIGHTNIN' IN THE FOREST*—Republic: A mediocre slugfest with Lynne Roberts, Warren Douglas, Donald Barry. (July)

(F) *MATING OF MILLIE, THE*—Columbia: Second-rate story of a manless maiden who trades her business suits for something snappier. With Glenn Ford, Evelyn Keyes, Willard Parker. (June)

✓✓ (F) *MELODY TIME*—Disney-RKO: Disney's latest offering is an enchanting package full of color, romance, fantasy, humor and song. (Aug.)

✓✓ (F) *MR. BLANDINGS BUILDS HIS DREAM HOUSE*—Selznick-RKO: Here's a blueprint for laughter with Cary Grant, Myrna Loy and Melvyn Douglas. (July)

✓ (F) *NOOSE HANGS HIGH, THE*—Eagle Lion: A slaphappy farce with Abbott and Costello, Joseph Calleia, Cathy Downs, Leon Errol. (July)

(F) *OLD LOS ANGELES*—Republic: A routine pioneer picture with William Elliott, John Carroll, Joseph Schildkraut, Catherine McLeod. (July)

✓✓ (F) *ON AN ISLAND WITH YOU*—M-G-M: This colorful comedy features Esther Williams, Peter Lawford, Ricardo Montalban, Jimmy Durante. (July)

✓✓ (F) *PIRATE, THE*—M-G-M: Judy Garland is a Spanish *senorita*, Gene Kelly a strolling player who poses as a pirate intent on stealing her heart. (June)

✓ (F) *RAW DEAL*—Reliance-Eagle Lion: There's plenty of rough stuff in this prison drama with hard-boiled Dennis O'Keefe as an escaped convict. With Claire Trevor, Marsha Hunt. (Aug.)

✓ (F) *RED RIVER*—Monterey-UA: Overlong but interesting pioneer picture with John Wayne as a ruthless cattle baron who lets nobody stand in his way, especially his foster son, Montgomery Clift. Complete with Indians, a cattle stampede and fisticuffs. (Aug.)

✓ (F) *RETURN OF THE BAD MEN*—RKO: It's never a dull moment in this breezy Western with Randy Scott in hot pursuit of outlaw Bob Ryan. With Anne Jeffreys, Jacqueline White. (Aug.)

✓ (F) *RIVER LADY*—U-I: Yvonne De Carlo and Helena Carter chase Rod Cameron in this rousing log-country romance. With Dan Duryea. (July)

✓✓ (F) *ROMANCE ON THE HIGH SEAS*—Warners: A musical funfest with Jack Carson, Janis Paige, Don DeFore, Doris Day, Oscar Levant. (July)

(A) *RUTHLESS*—Eagle Lion: It's thumbs down on this pretentious chronicle of hard-hearted Zachary Scott. With Louis Hayward, Diana Lynn. (June)

✓ (F) *SAINTED SISTERS, THE*—Paramount: An excursion into the past that's divertingly different. With Veronica Lake, Joan Caulfield, Barry Fitzgerald, George Reeves, William Demarest. (June)

✓ (F) *SCUDDA-HOO! SCUDDA-HAY!*—20th Century-Fox: A Technicolor tale of skulduggery in the barnyard. With Lon McCallister, June Haver, Walter Brennan and Robert Karns. (June)

✓ (F) *SILVER RIVER*—Warners: A sprawling brawling Western with Errol Flynn, Ann Sheridan, Tom D'Andrea and Thomas Mitchell. (June)

✓ (F) *SO THIS IS NEW YORK*—Enterprise-UA: Henry Morgan makes his film debut in an uneven comedy. With Virginia Grey, Dona Drake. (July)

✓✓✓ (F) *STATE OF THE UNION*—M-G-M: This is one of the season's best with prize performances by Spencer Tracy, Katharine Hepburn, Angela Lansbury, Van Johnson, Adolphe Menjou. (July)

(F) *STRAWBERRY ROAN, THE*—Columbia: A lightweight Western with Gene Autry, Jack Holt, Gloria Henry. (July)

✓✓ (F) *TAP ROOTS*—U-I: A rousing romance of the Old South with Van Heflin, Susan Hayward, Boris Karloff, Ward Bond, Julie London. (Aug.)

✓✓ (A) *TIME OF YOUR LIFE, THE*—Cagney-UA: Saroyan's comedy, crammed with wacky characters, will fascinate you or leave you cold depending on your taste for the unusual. With James Cagney, William Bendix, Jeanne Cagney, Wayne Morris. (Aug.)

✓ (F) *TO THE VICTOR*—Warners: A French-flavored spy story with Dennis Morgan and Viveca Lindfors. (June)

(F) *UNDER CALIFORNIA STARS*—Republic: Roy Rogers plays himself, a popular movie star, whose famous horse Trigger is kidnapped. With Jane Frazee, Andy Devine. (Aug.)

✓ (F) *UP IN CENTRAL PARK*—U-I: A mild musical romance, with Deanna Durbin, Vincent Price, Dick Haymes. (July)

(A) *WINTER MEETING*—Warners: Poor Bette Davis is a lovelorn lady whose romance with James Davis is nipped in the bud by too much talk. (July)

✓ (F) *WOMAN IN WHITE, THE*—Warners: Creepy Victorian meller beautifully acted by "cousins" Eleanor Parker and Alexis Smith and their formidable opponent, Sydney Greenstreet. (June)



...THEY MEET IN KEY LARGO



The far-famed Maxwell Anderson play is given new scope and tremendous excitement on the screen!

**HUMPHREY
BOGART**

**EDWARD G.
ROBINSON**

**LAUREN
BACALL**

WARNER BROS. PRESENT

KEY LARGO

A STORY AS EXPLOSIVE AS ITS CAST

with LIONEL BARRYMORE CLAIRE TREVOR

and THOMAS GOMEZ • JOHN RODNEY • JOHN HUSTON • JERRY WALD

Screen Play by Richard Brooks and John Huston • Based on the Play by MAXWELL ANDERSON As Produced on the Soken Stage, By the Playwrights Company • Music by Max Steiner



Looks Like an
Early Frost!



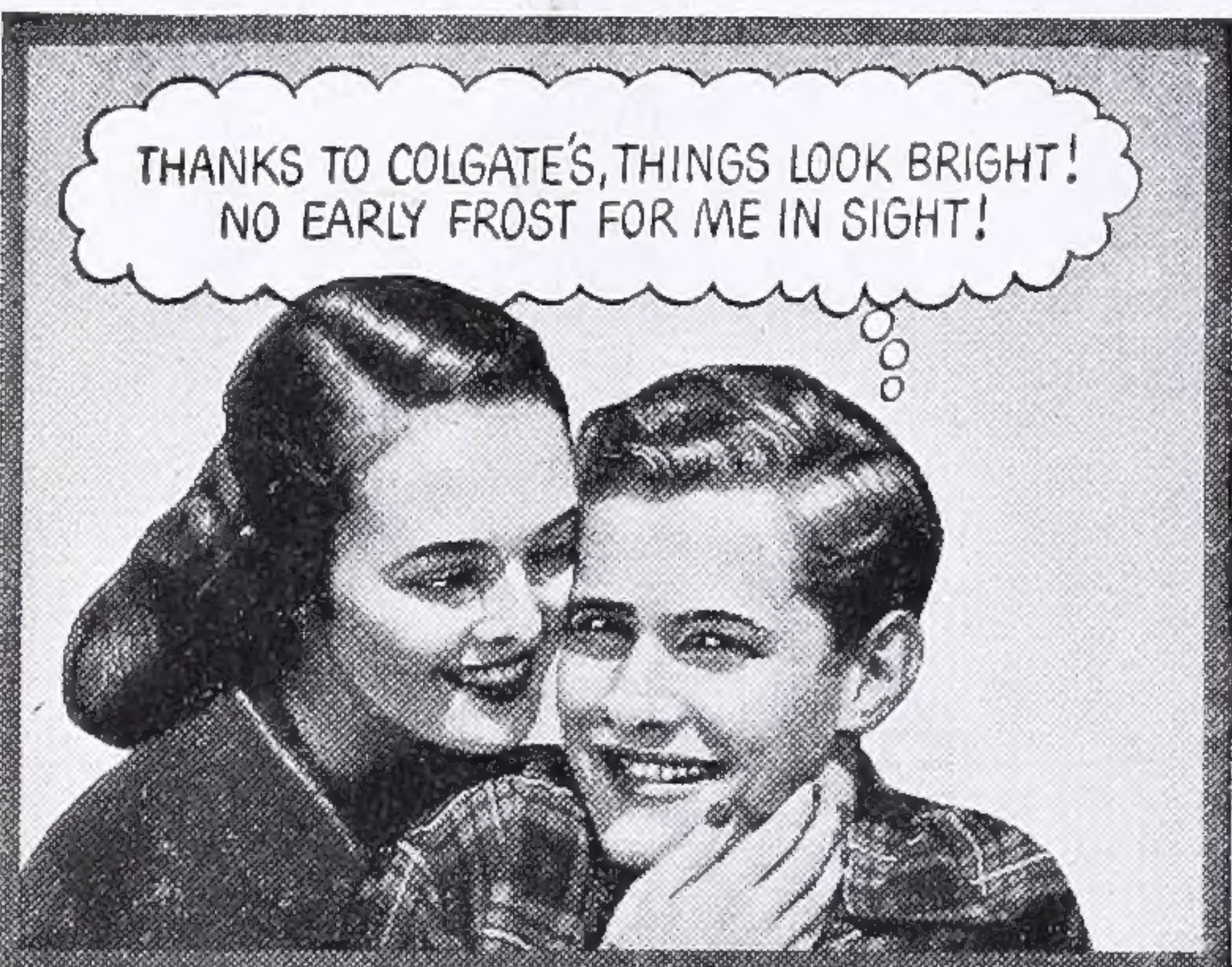
GOSH, JANE!
EVERY TIME I TRY
TO WARM UP TO
YOU I GET THE
COLD SHOULDER!
WHAT GIVES
ANYWAY?

JOE, YOU'D
FREEZE UP, TOO, IF
YOU HAD TO TELL A
PERSON ABOUT BAD
BREATH! ASK YOUR
DENTIST, WON'T YOU,
HONEY?

TO COMBAT BAD BREATH, I RECOMMEND
COLGATE DENTAL CREAM! FOR SCIENTIFIC
TESTS PROVE THAT IN 7 OUT OF 10 CASES,
COLGATE'S INSTANTLY STOPS BAD BREATH
THAT ORIGINATES IN THE MOUTH!

"Colgate Dental Cream's active penetrating
foam gets into hidden crevices between teeth
—helps clean out decaying food particles—
stop stagnant saliva odors—remove the cause
of much bad breath. And Colgate's soft pol-
ishing agent cleans enamel thoroughly,
gently and safely!"

LATER—Thanks to Colgate Dental Cream



COLGATE
DENTAL CREAM
Cleans Your Breath
While It Cleans
Your Teeth!



Always use
COLGATE DENTAL CREAM
after you eat and before
every date



LAUGHING Stock

BY ERSKINE JOHNSON

Tune in Erskine Johnson's "Background for
Stardom," Mutual Broadcasting System, Thurs-
day, 7:15 p.m. EDT; Sunday, 9:15 p.m. PDT.
Check your newspaper for time in your vicinity

Rapier-wit Peter Lorre has an answer
for everything.

A garrulous lady visitor, meeting him
on the set, asked him coyly: "Oh, Mr.
Lorre, have you killed anyone today?"

"No, madam," Lorre replied acidly.
"Fortunately for you, I'm just resting."

* * *

Danny Kaye's business manager pur-
chased a hotel and asked Danny to suggest
a name. "Give me a clue," said Danny.

"Well, it's a class house, with a coat of
arms in the lobby and heraldic patterns
worked into the stained-glass windows in
the foyer. Maybe Royal Arms would be
appropriate. I'm sticking to my intention
to make it strictly a bachelor hotel."

"That's easy," said Kaye, "Just call it
'Empty Arms.'"

* * *

Every bit of available wall space in the
office of George Jessel is covered with
photographs autographed to him by famous
people—from preachers to chorus girls.
But one confuses visitors. It's a big photo-
graph of Jessel himself, which is auto-
graphed:

"With kindest regards—George Jessel."

* * *

Studios say they're going to dispense
with superlatives in plugging their pic-
tures. At a meeting, one executive told his
staff: "We gotta find a way to say 'it's
colossal' in a modest way."

* * *

Understatement of the month: That radio
announcer reading a commercial for a
hand-lotion company and saying:

"Beautiful hands have helped stars like
Jane Russell get into pictures."

* * *

That big birthday party Paramount
tossed for Bing Crosby was an immediate
cue for Bob Hope. He sent Bing a telegram
which read:

"Happy birthday again. Don't worry. Al
Jolson made it and so can you."

* * *

Kiddie dept: Five-year-old David Niven
Jr. told papa that he wanted to be a doctor.
"Why?" asked Niven. "Because," said the
tot, "I want to listen to the ladies' hearts."

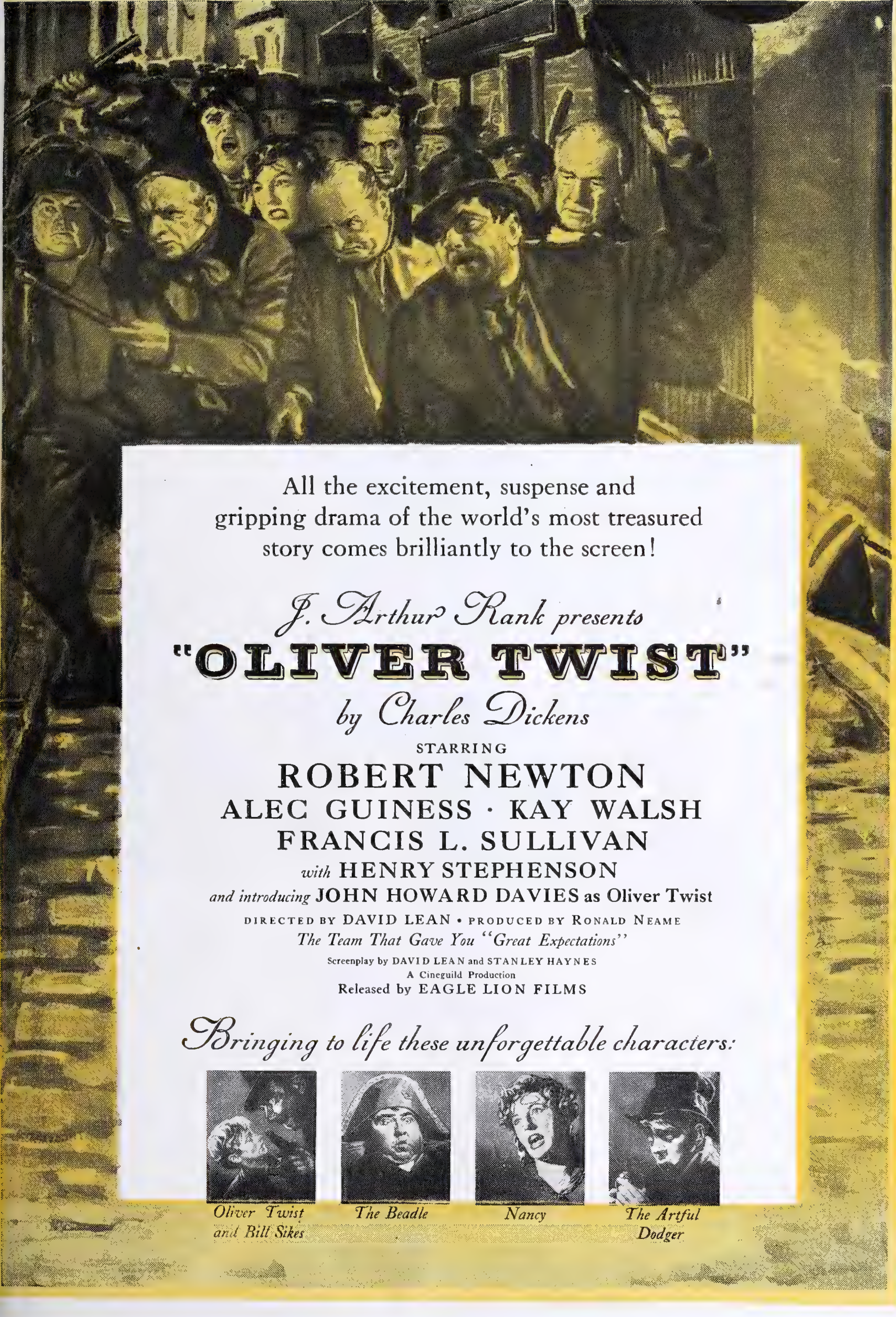
* * *

Shirley Temple saw herself the other
day as a small child doing her stuff in
"Little Miss Marker." Asked later how she
liked herself, Shirley said: "Terrible, as
an actress. But I sure could dance."

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THIS BOY!

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him! Live with him . . .
On One Of The Great
Adventures Of All Time!





All the excitement, suspense and
gripping drama of the world's most treasured
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by Charles Dickens

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ALEC GUINNESS · KAY WALSH
FRANCIS L. SULLIVAN
with **HENRY STEPHENSON**

and introducing **JOHN HOWARD DAVIES** as Oliver Twist

DIRECTED BY DAVID LEAN · PRODUCED BY RONALD NEAME

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Screenplay by DAVID LEAN and STANLEY HAYNES

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Bringing to life these unforgettable characters:



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Nancy



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PRODUCT OF LEHN & FINK

Water Wings



Esther Williams: Her prayer brought a champ "home"

BY MAXINE ARNOLD

THIS is the story of a "pin-up" girl, paraplegic and a prayer.

It begins four years ago in a town where Esther Williams made a personal appearance. She'd stopped by the desk in the hotel when she heard someone calling her name. Turning, she saw a little elderly woman, who held a cigar box under her arm. She was so sorry to bother her, the woman said. But she'd read in the paper where the star would be visiting the veterans' hospital the next day. She had a favor to ask. Her son Jim was a paraplegic paralyzed from the waist down. He'd been a swimming champ. "He won't even take the corrective swimming therapy now," she said sadly. "If you would only look him up and talk to him. He was always so crazy about you," she added. "Look, and out of the box came a faded clipping of Esther. "He carried it with him all through the war. He has red hair, blue eyes, he's tall and," she stopped, remembering that he couldn't stand.

This must be the boy, Esther thought next day. Red hair, eyes blue and a bitter smile. "Hello, Jim," she said. His eyes opened wide with surprise—then turned a little resentful. She was everything he had lost, could ever have been.

"In over your head, chum?" she asked softly. Then sat down and began talking to him. Talking of those times when she had lost. Of racing when she was ill with fever of 105, and how something had pulled her through. Of being told, during a big show, that her eardrum was punctured and of that terrible time when she almost went down for the third time.

He was listening now. All interest, the bitter look almost gone.

"Funny what you'll do or think of in times of danger," she said. "I always repeat The Lord's Prayer in my mind. It always worked."

He looked at her skeptically. "Always," she repeated. She leaned over and touched his forehead lightly. "Come on, Jim, get back in the swim."

One day in Hollywood an M-G-M star sat looking at a picture she'd received of a boy with red hair and blue eyes. A boy, beside a swimming pool, wearing braces coaching children how to swim. She looked at it and smiled—smiled as a happy mother was smiling as she straightened some souvenirs in a cigar box. Medals and a copy of The Lord's Prayer given them by Esther Williams, who had underscored "Thy will be done."



Rosalind has her eye on three men....
three men have their eye on Rosalind....
one of them is up to no good!

Rosalind Russell

THE VELVET TOUCH

A FREDERICK BRISSON PRODUCTION

also starring

Leo Genn • Claire Trevor

Sydney Greenstreet

with

LEON AMES • FRANK McHUGH • WALTER KINGSFORD • DAN TOBIN

Directed by JOHN GAGE • Screenplay by LEO ROSTEN

An RKO-Radio Release



INSIDE STUFF

Cal York's Gossip Of Hollywood



Stay-at-home step out: Bing and Dixie Crosby are caught by cameramen. The occasion—the “Emperor Waltz” party given by Paramount’s Henry Ginsberg

The Favorites: Just for your benefit, Cal made a canvas of the various studios and talked to the feminine members of the publicity departments anent their favorite actors—that is, the lads who are nicest to work with. Here are the results:

At RKO it’s Robert Ryan, a college lad who is coming along great guns. At M-G-M it’s Robert Taylor and Van Johnson. At Twentieth Century-Fox it’s Dan Dailey and at Warners, Ronald Reagan. At Paramount, it’s Macdonald Carey all the way, while the Columbia girls go for Bill Holden. It’s Gregory Peck over at Selznick’s and at Universal-International it’s a toss-up between Howard Duff and Burt Lancaster. And at Republic—well, who else, pardner, but Roy Rogers.

Here and There: We admire Dennis Morgan for moving his family out to Altadena for his son’s health. That long pull to and from the studio must be tough for the star with an early studio call . . . Greer Garson has designed the dress that will adorn her own lifelike waxen figure in Madame

Tussaud’s Waxworks in London. It’s a subdued gray satin that Greer says will stay in fashion . . . Jane Withers is so excited over her coming event, she can’t remember her doctor’s orders to keep calm.

Stewart at Work: Joan Fontaine and Jimmy Stewart were before the camera on the “You Gotta Stay Happy” set. Suddenly Jim blew up in his lines. They tried it again and once more he blew. After four blow-ups he shook his head in despair.

“Why you’ve just come from the New York stage,” Joan said. “You didn’t fluff your lines in ‘Harvey’ did you?”

“Never,” Jimmy said, “except once. For the life of me that night I couldn’t remember the rabbit’s name. I called it ‘Charlie’ all evening. The audience thought I was nuts.”

They Win Our Vote: Dan Dailey—for the most fetching laugh. Cornel Wilde—the hardest-to-understand personality. Wanda Hendrix—the fastest rising starlet. Dan Durys—the sexiest villain. Irene Dunne—the most

aloof star. Glenn Langan and Howard Duff—the sexiest radio voices. Edmund Gwenn and Sydney Greenstreet—the most tireless and sincere character players. Robert Mitchum—most likely to throw away his chances. Gail Russell—the most mixed-up miss in town. Louis Jourdan, the most promising foreigner. Jean Pierre Aumont—who rates more popularity. Bing Crosby—the most relaxed. Charles Laughton—the most repellent, when he wants to be. Clark Gable—the loneliest. Anne Baxter—one of the most intelligent.

To Die So Young: Shelley Winters, who died in her first three pictures, “Larceny,” “A Double Life” and “The Great Gatsby,” complains that she died socially as well as professionally.

Shelley, who takes her work seriously, upon her arrival was approached with the usual Hollywood question, “What are you doing Saturday night? Come to our party.”

“I’m sorry,” Shelley would say, “but I’m busy. I’m reading Shakespeare.” Skeptical eyebrows shot upward



Date with a dentist: June Haver and husband-to-be Dr. John Duzik at the Motion Picture Golf Match



With Bette Davis on his handlebars, Bob Montgomery commutes from the commissary to the set of "June Bride"



Present and pleased at the "Emperor Waltz" premiere: Larry Parks and his wife, Betty Garrett; Esther Williams and Ben Gage

Nice trick if you can do it: Barbara Bel Geddes learns to "roll her own" for "Blood on the Moon"

with that "Well, of all excuses!" expression, and Shelley was left alone.

But what the town didn't seem to know or believe, was that Shelley was really reading Shakespeare, attending the class given every Saturday night by Charles Laughton.

Sonja Entertains: Again Sonja Henie's annual party is the talk of the town. This year as guests arrived at the front door and their cars were parked for them, they received little tags bearing their table numbers. Beautiful live swans floated in the pool where Sonja greeted her guests and fantastic ice carvings were everywhere. A bugler's mess call announced dinner which was served in the tented tennis court adorned by thousands of balloons. After dinner tag dance was played and Connie Bennett, Clark Gable and Ann Blyth walked off with prizes. Sonja's last guests didn't need lights to see their way home—it was dawn (Continued on page 16)



Jennifer Jones and her boss David O. Selznick
at the Henie party. If they're married
it's still a secret



Loretta Young and husband Tom Lewis waltz under the huge tent
had been erected over Sonja's tennis courts



One of Hollywood's most famous hostesses, Sonja Henie, presents
Ingrid Bergman with one of the many elaborate prizes

INSIDE STUFF

What Did This Bewitching Queen Really Want...

the doctor's cure or...the DOCTOR?

Was she really sick . . . or did she just want to be alone with the handsome new court physician? Here's one of the many enjoyable situations in Edgar Maass' sensational new best seller, *THE QUEEN'S PHYSICIAN*—the story of a passion that raised a commoner to power over a kingdom. It's yours for a 3c stamp if you join the Dollar Book Club now!

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The QUEEN'S PHYSICIAN

by Edgar Maass



Here Is True History as Lively and Exciting as **FOREVER AMBER!**

CAROLINE, the beautiful young Queen of Denmark, was said to be ill with a fever. So handsome Dr. Johann Struensee, newly appointed physician to the royal household, was summoned to attend her. From the moment he entered her chamber, to find her alone, reclining luxuriously, her golden hair loosened about her head, the doctor began to doubt the purpose of his mission. For there was no haughtiness in the Queen's eyes—only an amused and calculating look. This was not the troubled patient he expected, but a delightful and inviting woman!

What did she really want of him—the court physician—and a commoner? How could he dare to read her mind, with his reputation and his personal safety at stake?

Neither Caroline nor Johann knew that their entire future—and the future of their country—hung in the balance at that moment.

Set against the glittering background of the royal court of 18th century Denmark, "The Queen's Physician" is a romantic and thrilling novel. It is yours for just a 3-cent stamp with membership in the Dollar Book Club.

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- **Annie Jordan** by Mary Brinker Post. The heart-warming story of a girl who learned at an early age that nothing in life comes easy, and who fought her way to happiness.
- **Came a Cavalier** by Frances Parkinson Keyes. The new best-selling story of the New England girl who became a baroness, wife of an ardent cavalier and modern mistress of a medieval manor.

EVERY other month you will receive the Club's descriptive folder called *The Bulletin*. The Bulletin describes the forthcoming two months' book selections. It also reviews about ten additional titles (in the original publishers' editions selling at retail for \$2.50 or more) available to members at only \$1.00 each. You may purchase either or both of the two new selections for \$1.00 each, or neither. In any case, you may purchase any of the other titles offered for \$1.00 each.

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When you see your copy of "The Queen's Physician"—which you get for 3 cents—and your first \$1.00 selection; when you consider these are typical values you receive for \$1.00, you will be more than happy to have joined the Club.

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☐ Came a Cavalier

With these books will come my first issue of the free descriptive folder called "The Bulletin" telling about the two new forthcoming one-dollar bargain book selections and several additional bargains which are offered at \$1.00* each to members only.

I have the privilege of notifying you in advance if I do not wish either of the following months' selections and whether or not I wish to purchase any of the other bargains at the Special Club price of \$1.00 each. The purchase of books is entirely voluntary on my part. I do not have to accept a book every month—only six during each year that I remain a member. I pay nothing except \$1.00 for each selection received plus a few cents shipping cost.

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Before sailing for France, Clark Gable took Anita Colby to "Emperor Waltz" premiere

(Continued from page 14)

That Ball Doll: Walking down dressing-room row at Paramount, we came to a door literally covered with names. Our publicist friend laughed and said it was the dressing room of Lucille Ball who is making "Sorrowful Jones" with Bob Hope.

We looked at the names scribbled on her door with eyebrow pencil. They read: Lucille Ball, Wife of Desi Arnaz, Stooze for Bob Hope, Audience for Bob Welch (the picture's producer), Despair of Sidney Lanfield (the director), Cell Mate of Barney Dean (Hope's gag writer), New Fan of Bing Crosby's.

Later we talked to Lucille who told us of her troubles with their ranch. "We have now reached a new high with twenty-six cats," she said. "Last week a mother cat was killed by a car and we were unable to find the new kittens. At last faint mews gave us a clue. They were up under the roof eaves and we practically had to tear down the place to get the kittens out."

A great gal this Luci Ball.

The Millands: Not too long ago Ray and Mal Milland were living modestly. Today they occupy a beautiful mansion with elaborate gardens and grounds. And yet, each have so well kept their balance that if tomorrow brought back the small apartment with no maid they could well make the adjustment. *(Continued on page 21)*

Sand and stars: Virginia Mayo and Ronald Reagan on the set of "The Girl from Jones Beach"



PLATTER

By Lester Gottlieb

EASTER PARADE: Best of the lot is "Fella with an Umbrella," recorded by Bing Crosby (Decca), Skitch Henderson (Capitol), Guy Lombardo (Decca), Frank Sinatra (Columbia), Three Suns (Victor). A typical Berlin musical wallop is found in "Steppin' out with My Baby," and Johnnie Johnston (M-G-M), Dinah Shore (Columbia), Gordon MacRae (Capitol), and The Three Suns (Victor), make merry with it. The platter crooners, Sinatra, Como (Victor), Andy Russell (Capitol), and Art Lund (M-G-M) have a time with "It Only Happens When I Dance with You."

WHIPLASH: Helen Forrest sings the haunting theme melody called "Just for Now" (M-G-M).

BIG CITY: M-G-M has issued an album recalling the songs from this tribute to the big town. In it talented Betty Garrett sings "Ok! Baby Dok'l" and "I'm Gonna See a Lot of You." Art Lund croons, "What'll I Do?" Danny Thomas has an independent M-G-M disk patching "Singin' in the Rain" with "It's Liable to Be True." Pleasant but not top-drawer.

MELODY TIME: Don't miss Dennis Day's corking rendition of "Johnny Appleseed" (Victor), Ethel Smith's dynamic organ doodlings of "Blame It on the Samba" (Decca) and the cute little one record album of "Little Toot" rendered by Don Wilson and The Starlighters (Capitol).

Luigi Infantino and Adriana Guerrini of the Rome Opera Company sing arias from "La Traviata" in classic Italian opera style on this single disk . . . Lily Pons, assisted by husband Andre Kostelanetz sings a collection of operatic arias from "Barber of Seville," "Tales of Hoffman" and "Le Coq d'Or" . . . Milhaud's Symphony Number One is played by the CBS Symphony under the composer's baton . . . Schumann's Concerto in A Minor for Piano and Orchestra is played by Rudolph Serkin and the Philadelphia Orchestra conducted by Eugene Ormandy . . . The Pittsburgh Symphony conducted by Fritz Reiner, plays Straus' "A Hero's Life." All above excellently grooved by Columbia Masterworks.

CLASSICAL
CORNER



"HI, HAYHEAD!" . . . that was the uncomplimentary way Don greeted me the night of the hayride party. Believe me, that was the last straw! I made up my mind *then* to do something about my dull-looking, unmanageable hair.



HOPEFULLY, I consulted a leading hairdresser. After a shampoo with Lustre-Creme, my hair revealed new loveliness. "It's not a soap, not a liquid," he said, "but a rich-lathering *cream* shampoo with lanolin. Use it at home, too!"

From Hayride to Honeymoon for a "LUSTRE-CREME" Dream Girl



ROMANCE SMILED on me after I discovered Lustre-Creme Shampoo. Don met me at a dance. "Golly . . ." said he, "it must have been dark the other night. I didn't know your hair is so lovely." He whispered, his lips brushing my Lustre-Creme tresses, "You *are* a dream girl . . . my Dream Girl."



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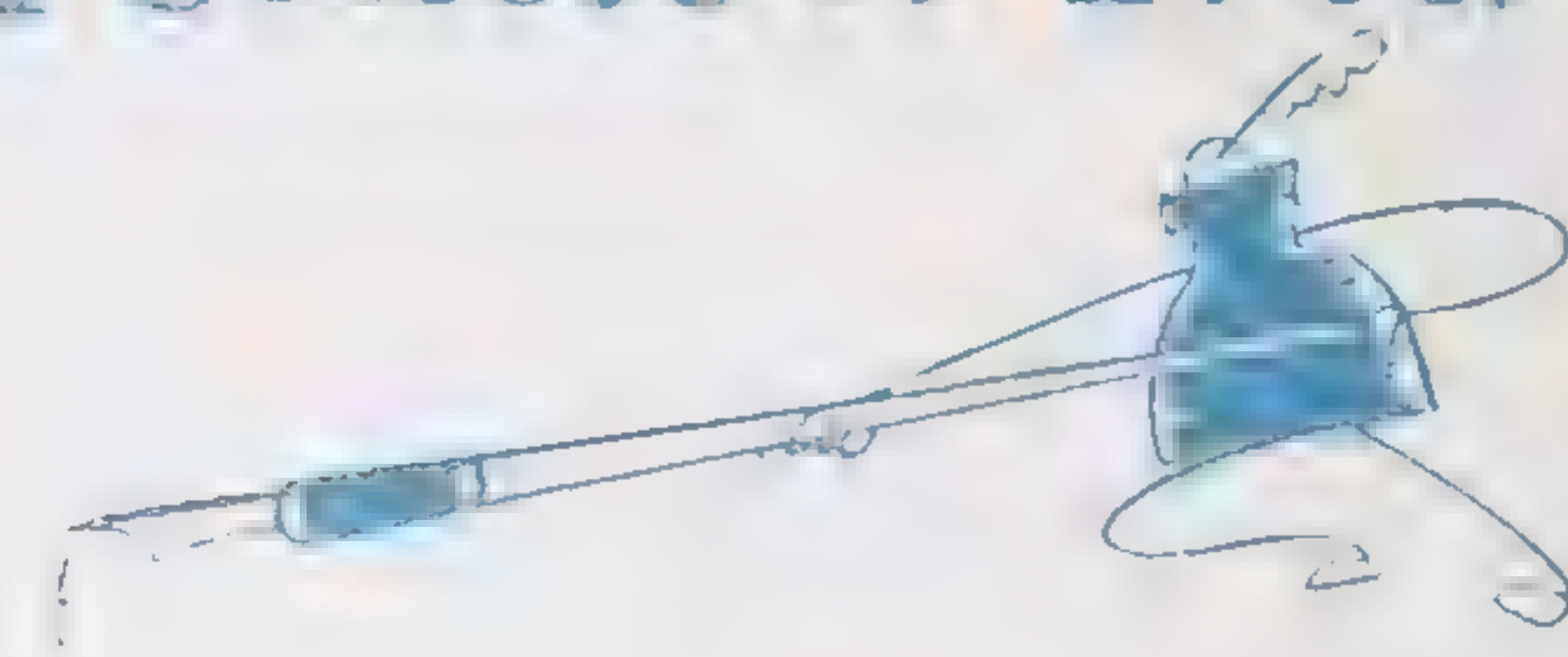
FOR THE

Finishing touch...

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Readers Inc.



Paging Producers:

I've been trying to figure out why Alan Ladd is constantly cast in "B" pictures. He is usually in the same old film with a different Far East setting. Alan's been in pictures over five years and you'd think by this time producers would put him in a picture with a better plot. Ladd, who is a hit at the box office in spite of fair films, should be cast in an "A" picture.

PAT HARRISON
Chicago, Ill.

Won't someone please take Lon McCallister off the farm and put him in the city? Lon, my favorite actor, could really act if given the chance. So how about keeping him a city fellow, which is what he really is.

ARLENE DUBINSKY
Philadelphia, Pa.

I wish M-G-M would cast Frank Sinatra in another light-hearted picture like "It Happened in Brooklyn." Also, I wish they wouldn't make us wait a year or more between his screen appearances.

MISS M. L. DAILEY
Los Angeles, Cal.

Hats Off Dept.:

Congratulations! I'm glad to see you finally giving credit where credit's due. In July Photoplay you make some reference to Paule Croset's charms. I've been aware of them for years.

I "discovered" Paule three or four years ago in the "Falcon" pictures and was deeply impressed by her beauty and talent. After meeting her in person I was struck by her complete charm and friendliness.

BEATRICE GUSSIN
Washington, D. C.

I don't think I ever read a more sincere love story than that of Vic Mature and spouse in your last Photoplay. This is one marriage I'm betting on.

ANN RYANT
Cleveland, O.

I especially like the feature "Hollywood Headliners" in the June issue. I'm referring to your story about Cary Grant and the studio messenger girl who walked into Bergman's shoes and played opposite Cary Grant for a day. As a regular reader I particularly enjoy these little behind-the-scenes skits. When can I see some more?

JERRY WALKER
Middletown, O.

(Each month Photoplay will bring you one of these stories from its weekly broadcast "Hollywood Headlines.")

Querulous Query:

Why is it that in looking over photos taken of Ingrid Bergman during her Swedish career, she was beautifully groomed and made up for roles and isn't now? She was a raving beauty then, but upon arriving in Hollywood went "back to nature." Was this an affectation? All of her roles do not demand this gross, unfeminine plainness. She tries harder

than any actress to be as ugly as possible. For this reason I cannot admire her.

PATRICIA ELLINGSON
Great Falls, Mont.

Britain vs. U. S.:

I get annoyed every time I hear people saying that they prefer British to American movies. They are quite entitled to their opinion, of course, but I don't altogether see how they arrive at it. I admit that Britain has made some excellent movies, but in my opinion America can make movies just as good. Just contrast the drab and dull "Brief Encounter" with the delightful romance of "This Time for Keeps."

ROBERT HURST
Natal, South Africa

Speak Your Mind:

In our lunch room yesterday here at the plant I read an article in your June issue by Fred R. Sammis, entitled "What's Wrong with the Movies?" and whether you are interested or not, I will tell you what is wrong with the movies so far as my family is concerned: *Mediocre actresses*. (I am speaking of the new crop brought out by the war years and have no reference to such actresses as Bergman, Hepburn, Colbert, etc.)

Frankly, that is the reason we have passed up the movies.

V. A. TRACY, President
Purity Biscuit Co.
Salt Lake City, Utah

The Turner Question:

Having read the article in the newspapers on Lana Turner's interview with the British Press, we feel it should be openly discussed about how crude she is, although she should know better. Miss Turner might not care about the impression she gives, but if she could take her mind off herself for a change and think that with her goes the impression of the American people, not just herself, she would help all of us a lot.

PANAMA MOVIE FAN CLUB
Panama Canal Zone

I wish to express my sincere thanks to Louella Parsons and Sara Hamilton for their wonderful report of Miss Turner's marriage to Bob Topping.

It makes you happy to know there are a few people like Miss Parsons and Miss Hamilton who will give a deserving actress the dignity and respect she deserves.

PEGGY NIX
Metropolis, Ill.

Question Box:

In your July issue I read an article on "My Leap Year Specials." There was some information on Clark Gable, stating he had been married three times. I would like to know to whom he was married before he married Carole Lombard.

MARILYN HERZOG
Lincoln Park, Mich.
(Gable's first wife was Josephine Dillon, his second, Maria Langham.)

Will you please tell me who played the part of Rusty in "Bury Me Dead"? Her scenes were the best in the picture.

INA MAE CLAYPOOLE
Macon, Mo.
(Cathy O'Donnell played Rusty.)

(Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.)

Which Twin has the Toni?

(see answer below)



One Permanent Cost \$15...the TONI only \$2

Such deep luxurious waves. So soft, so natural-looking. You'll say your Toni Home Permanent is every bit as lovely as an expensive salon wave. But before trying Toni, you'll want the answers to these questions:

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How much will I save with TONI?

The Toni Home Permanent Kit with reusable plastic curlers costs only \$2. The Toni Refill Kit complete except for curlers is just \$1 . . . yet there's no finer wave at any price.

Which twin has the TONI?

Lovely Jewel Bubnick of Miami Beach, says, "My sister, Ann, had an expensive beauty shop wave. I gave myself a Toni permanent — at home. And even our dates couldn't tell our permanents apart." Jewel, the twin with the Toni, is on the left.





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YOURS FOR A SONG! Yours for the most fabulous finger tips that ever twinkled! Nail Brilliance—the utterly, excitingly new kind of polish.

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New . . . the miracle wear! It's simply fantastic how long Nail Brilliance stays perfect! Like flawless jewels gleaming on your hands!

New . . . the heavenly purity! Free from all irritating substances. Even women whose sensitive skins are allergic to other polishes can use lovely Nail Brilliance with perfect safety. It's the *only* luxury polish that gives you this protection "extra."

New . . . such ravishing beauty! Ten tantalizing shades for every fashion, every need. Nail Brilliance *stays* brilliant too—never turns "cloudy." So dazzle yourself and your audience. Get Nail Brilliance today!

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INSIDE STUFF

(Continued from page 16)

For instance: The best day of the week to the Millands is Thursday, servants' night out. Ray takes off for the Spanish Kitchen, bringing home tamales and hot tasty food. Mal whips up a salad and dessert and with their son Danny, the three enjoy dinner in the kitchen.

They are honest enough to display real delight in their home. "Come down to the lily pond. I want to show you the moon reflected in the water," Ray will say. Or he will take a visitor out to the telescope on the lawn to gaze at the stars or to look down at the magnificent view below.

An Actor's Life: "Grow a beard."

Bob Hutton hung up the telephone and turned to his wife Cleatus. Three nights away was the swanky party they'd looked forward to. Mrs. Hutton's beautiful gown had arrived that morning from Don Loper's. "Honey," Bob said, "do you mind if I don't shave for awhile? I'm going to do a Western."

Next morning Bob was called out for riding practice. For hours he jogged and trotted, cantered and paced, or rather the horse did, while Bob hung on. By the evening of the party, Bob, sporting a three-day stubble of beard, limped beside his lovely wife. Unable to sit down, he stood miserably in a corner.

"Of course," Bob says, "by the time 'The Younger Brothers,' got going, they'd decided against the stubble and most of the riding scenes had been eliminated."

But that, my friends, is "pitchers."

Hedy: She has more beauty than ten stars rolled into one. Yet Hedy Lamarr would rather be known as a great actress than a beautiful woman. In Hollywood she'll trot around with her hair in two pigtales and no make-up as if she resented the beauty that seemed to stand in her way. But on the set she hasn't even time to resent beauty. She concentrates on the job at hand. We watched her work on the "Let's Live a Little" set and know this to be true.

She has more jewels than ten stars, but they remain locked in a bank vault. At one point she kept them in an old shoe box on the closet shelf.

She had more glamour than ten stars, yet she traded it all for children. She was obsessed with the desire for motherhood, adopting a son before her own two children were born. She is a mother who attends her own children's needs—is seldom seen at parties.

She's odd, Hollywood claims. But she's Hedy Lamarr, actress, mother and woman before she's anything else. And that's the way she wants it.

In Memoriam: Carole Landis is missed in Hollywood. It is still difficult to believe the gay and laughing Carole is dead by her own hand. We recall how before she sailed for England we went with friends to her home for a glass of milk after a party. She was never gayer or livelier than that night, challenging us to acrobatic stunts that left us breathless. Bob Topping rented her home with its spacious grounds and swimming pool while she was in England but never lived in it. There seemed to be a premonition of sadness about the place that depressed Topping. A premonition that too soon grew into actuality when Carole ended her own life with sleeping pills.

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So trust always to Veto—if you value your charm!

Trust always to Veto if you value your charm!



Date troubles: Jane Powell and Elizabeth Taylor are rivals in a musical as gay as young love itself

✓✓ (F) A Date with Judy (M-G-M)

YOUNG love is the all-engrossing topic of a most engaging Technicolor musical in which cute canary Jane Powell plays *Judy*, Miss Sweet Sixteen.

Once Jane meets good-looking Robert Stack, poor Scotty Beckett plays second fiddle. However, his sister, Elizabeth Taylor—as spoiled and spiteful as she's rich and beautiful—has her eye on Bob, too. Bob, an outspoken young man, regards Jane as a mere child; as for the lovely Liz, she just needs to have her wings clipped and he is the lad to do it. Elizabeth's father, Leon Ames, thinks so at any rate, and he's a big shot around town.

Wallace Beery and Selena Royle are Jane's long-suffering parents; Jerry Hunter her pesky kid brother. Carmen Miranda sings and rhumbas with her customary Latin fervor; Xavier Cugat amiably waves his baton. In *Judy's* own words, it's all "stinky super" with Scotty Beckett rating a special mention as the lovelorn teenager.

Your Reviewer Says: Here's a date worth keeping.

✓✓ (A) Johnny Belinda (Warners)

A STIRRING story, admirably acted, makes this one of the most distinctive dramas of the year. The central character is a pathetic deaf-mute, condemned to a lonely life in rugged Nova Scotia until an idealistic young doctor interests himself in her welfare.

Jane Wyman—who demonstrated her dramatic ability in "The Yearling"—will make you weep. As *Belinda*, Jane never utters a single sound yet her eloquent portrayal clearly conveys what is in her heart and mind. Her farmer-father, Charles Bickford, and her sharp-tongued aunt, Agnes Moorehead, are too overworked and impoverished to be helpful. Accordingly, when scoundrelly Stephen McNally takes cruel advantage of *Belinda's* plight, it is understanding medico Lew Ayres who makes life worthwhile again. Jan Sterling scores as a village maiden who settles for McNally when Ayres proves oblivious to her charms.

Your Reviewer Says: A drama that's different.

Tenderly poignant: The story of a deaf-mute, given dramatic emphasis by Jane Wyman, Charles Bickford and Lew Ayres



Shadow Stage

✓✓ (F) Canon City (Eagle Lion)

LAST December, twelve desperate criminals broke out of the Colorado State Penitentiary. Writer-director Crane Wilbur, recognizing dramatic material in their escape and capture, has put it on the screen in an edge-of-the-seat story made doubly effective through the use of actual places and persons involved. Roy Best, for example, plays himself—the warden of Canon City's prison, housing hundreds of murderers, thieves, embezzlers.

Among these convicts is young Scott Brady, convicted of murder. His prison record is good but he has another ten years to go so he joins the others in making a break for it. Tough Jeff Corey is the ringleader who will stop at nothing to regain his freedom. How these men terrorize residents of the town in the three days they are at large and how Brady alone reveals a streak of decency is interestingly recounted.

The entire cast rates mention with attractive newcomer Scott Brady turning in an especially fine performance.

Your Reviewer Says: Nerve-tingling prison drama.



Stark realism: Scott Brady and Margaret Kerry in the exciting film report of the Colorado prison break

✓✓ (F) The Velvet Touch (Independent-RKO)

Murder by mistake: Rosalind Russell, supported by Leo Genn, gives an emotionally stirring performance



IT'S pure chance that makes a murderess of famous actress Rosalind Russell for she never meant to kill her producer-paramour, Leon Ames. But when Roz insists upon breaking off their business and personal ties, after meeting attractive architect Leo Genn, Ames taunts and threatens her to distraction.

Thereafter, Roz puts on the biggest act of her entire career to convince police captain Sydney Greenstreet of her innocence. But she can't fool Claire Trevor, the producer's lady love before Roz came along. Worse yet, when circumstantial evidence points to Claire as the guilty one, Roz must cope with her troublesome conscience—always an awkward business.

"The Velvet Touch" provides Rosalind Russell with a highly effective opportunity to emote. Aided by a fine supporting cast, sparkling dialogue and stunning sets and costumes, Russell really goes places.

Your Reviewer Says: A first-rate show.
(Continued on page 24)

✓Good ✓✓Very good ✓✓✓Outstanding
F—For the whole family A—For adults

For Complete Casts of Current Pictures See Page 120.

For Best Pictures of the Month and Best Performances See Page 26.

For Brief Reviews of Current Pictures See Page 4.

BY ELSA BRANDEN

Are you in the know?



Should the lady be seated—

- ☐ Opposite the other girl
- ☐ At her left
- ☐ At her right

If you're ever bedevilled by this doubt . . . listen. Table etiquette decrees that ladies be seated opposite each other. Knowing for certain will de-panic you, next time.



What's a jilted jane to do?

- ☐ Let his memory linger on
- ☐ Pursue him by mail
- ☐ Get herself a hobby

If last summer's knight beams at someone else this season—no use toting the torch. Now is the hour to get yourself a hobby. Something fun and worthwhile—that keeps your brain, or hands, or tootsies (why not learn to tap dance?) active. Fight off "calendar" blues, too, with the self-assurance Kotex brings. You see, there's *extra* protection in that exclusive *safety center* of Kotex: a feature you'll find in all 3 Kotex sizes. Regular, Junior or Super helps preserve your peace of mind!



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Same as knowing (at certain times) that with Kotex you're safe from tell-tale out-lines. Never a panicky moment, thanks to those special *flat pressed ends*. Yes . . . for confidence, you can trust Kotex. No doubt about it! And there's no binding when you bend in that new Kotex Sanitary Belt . . . adjustable, smooth-fitting, all-elastic. All for your greater comfort!



In business, must she begin with—

- ☐ Good follow-through
- ☐ All the answers
- ☐ A promising career

Your first job—and you're all a-jitter? The boss won't expect you to be a quiz kid. But he does demand dependability. Don't be a promiser. Finish what you start. Good follow-through is a business must. And don't try the vacant chair routine on "those" days. No excuse, with the new, softer Kotex! For *dependable* is definitely the word for such miracle-softness that *holds its shape*. You can stay on the job in comfort, because Kotex is made to stay soft while you wear it.

✓✓(A) Rope (Warners)

OSTENSIBLY, Jimmy Stewart is the star of Alfred Hitchcock's cleverly contrived Technicolor murder yarn. It's John Dall, however, who captures attention as a brilliant psychopathic killer, intent upon perpetrating the "perfect" crime with Farley Granger's reluctant help.

A macabre touch is lent to the grim proceedings when the thrill-thirsty murderer and his frightened accomplice stage a supper party, converting into a dining table the chest in which they've just stuffed their victim's lifeless body. The guest list includes the murdered boy's fiancée, Joan Chandler, his father, Sir Cedric Hardwicke, an ex-friend, Douglas Dick; also Constance Collier and Stewart. What starts out on the surface as a pleasant get-together turns into an extremely peculiar party with Jimmy becoming increasingly suspicious, John engaging in a duel of words, and Farley growing momentarily more panic-stricken.

Morbid? Yes, but magnificent, too.

Your Reviewer Says: Thumping good thriller.

✓✓(F) Green Grass of Wyoming (20th Century-Fox)

REFRESHINGLY different is this Technicolor tale of a pair of proud steeds highlighted by a girl-and-boy romance.

English actress Peggy Cummins makes an adorable tomboy in her blue jeans and pigtails even if she sounds more like Piccadilly than Wyoming. And young Bob Arthur is a likable lad. Charles Coburn, an ornery codger who likes his wee drop, dreams of the harness-racing triumphs of yesteryear. Bob is intent upon entering his magnificent mare, *Crown Jewel*, in the Ohio trotting races but many an adventure befalls boy and horse before that great day.

Excellent performances are contributed by Lloyd Nolan and Geraldine Wall while Burl Ives raises his voice in song with fine effect.

Your Reviewer Says: A breath of fresh air.

✓(F) Deep Waters (20th Century-Fox)

A MAN, a boy and a boat are the ingredients of this heartwarming story.

Lobster fishing is Dana Andrews's way of earning a livelihood, much to the distress of welfare worker Jean Peters. So many islanders have lost their lives in squalls that Jean refuses to marry Dana unless he turns landlubber. Then there's twelve-year-old Dean Stockwell, a state ward who has had a rough time since his fisherman uncle was lost at sea. Dana and Dean become fast friends but, through Jean's insistence, the youngster is barred from joining Andrews on his boat.

Andrews and young Stockwell make a sympathetic team; Cesar Romero adds color as Dana's partner; Anne Revere is convincing as the lad's would-be foster mother.

Your Reviewer Says: Hop aboard, sailor!

✓✓(F) The Street with No Name (20th Century-Fox)

THE F.B.I. is on the job again! It's a good thing, too, what with a vicious killer loose like Richard Widmark.

To make sure of catching him, agent Mark Stevens poses as a gangster. His partner in this dangerous game is John McIntire, who keeps in close touch with inspector Lloyd Nolan. Soon it develops that Widmark has a confederate in the police department. Through this official he

(Continued on page 26)

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...THE GAL WHO Invented LOVE!

One Touch of Venus

Starring

ROBERT
WALKER

AVA
GARDNER

DICK
HAYMES

Thrill
to the lilting hit tune
"SPEAK LOW"
and other gay songs!

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EVE ARDEN • OLGA SAN JUAN • TOM CONWAY



Screenplay by Harry Kurnitz & Frank Tashlin • Based on the Musical Play • Music by Kurt Weill • Book by S. J. Perelman & Ogden Nash • Lyrics by Ogden Nash

Directed by WILLIAM A. SEITER

Produced by LESTER COWAN



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(Continued from page 24)

learns Mark's real identity . . . and their things begin to pop!

Stevens gives the best performance of his career and Widmark, with his mocking manner, invites your whole-hearted hatred. Barbara Lawrence is pathetic as the mobster's much abused wife while Donald Buka scores as his bodyguard.

Your Reviewer Says: Gripping gangster film

✓(F) **Abbott and Costello Meet
Frankenstein**
(Universal-International)

WHAT will they think of next! This spooky farce has Abbott and Costello chasing—and being chased by—such weird characters as *Dracula*, *Frankenstein's Monster* and the *Wolf Man*.

Bud and Lou are a couple of railroad baggage clerks in Florida, minding their own business, when Lon Chaney phones from London to warn them about two crates being shipped to the *House of Horrors*. They supposedly contain the remains of *Dracula* (Bela Lugosi) and *Frankenstein's Monster* (Glenn Strange). Sure enough, the shipment arrives and as Costello starts to unpack the crates, the creatures come to life. To add to the confusion, Chaney shows up. When the full moon rises, he changes into a *Wolf Man*.

Lenore Aubert and Jane Randolph are in on these wacky doings which will make you laugh in spite of yourself and scare the daylights out of the small fry.

Your Reviewer Says: Fools and ghouls.

✓(F) **Feudin', Fussin' and
A-Fightin'**
(Universal-International)

THERE'S more fussin' than feudin' and a-fightin' in this knockabout farce.

Hair-tonic salesman Donald O'Connor is arrested on a trumped-up charge by Mayor Marjorie Main when she observes his speed in catching up with a departing stagecoach. With the annual foot race between *Rimrock* and *Big Bend* approaching, the town is in desperate need of a fleet-footed opponent to lick husky Fred Kohler Jr.—and Donald is elected. He kicks up quite a fuss until pretty Penny Edwards smiles at him sweetly.

Although no Astaire, Donald executes a neat tap dance and sings a song or two.

Your Reviewer Says: A race for laughs.

(Continued on page 118)

Best Pictures of the Month

Johnny Belinda
The Velvet Touch
Rope

Best Performances of the Month

Jane Wyman, Lew Ayres in "Johnny Belinda"
Rosalind Russell in "The Velvet Touch"
John Dall, Farley Granger in "Rope"
Mark Stevens, Richard Widmark in "The Street with No Name"
Burgess Meredith, Kieron Moore in "Mine Own Executioner"
Joan Greenwood in "Bad Sister"
Wendell Corey in "Man-Eater of Kumaon"

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TEAR-BY-TEAR, CHEER-BY-
CHEER STORY OF AMERICA'S
MOST BELOVED GUY...

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His life...fabulously exciting!..



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His heartbreak told for the first time!

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"I'll Get By"

"After The Ball"

"Wait 'Till The Sun Shines, Nellie"

"Take Me Out To The Ball Game"

...and many more!

ROY DEL RUTH'S Production

starring WILLIAM

CLAIRE

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BENDIX · TREVOR · BICKFORD

SAM LEVENE · WILLIAM FRAWLEY · GERTRUDE NIESEN · MATT BRIGGS Produced and Directed by ROY DEL RUTH Associate Producer JOE KAUFMAN Screenplay by BOB CONSIDINE and GEORGE CALLAHAN



Claudette Colbert of "Sleep, My Love"

What Should I Do?

YOUR PROBLEMS ANSWERED BY CLAUDETTE COLBERT

I am certain that you are a far nicer person than your letter indicates. Undoubtedly you are unhappy, and unhappiness often makes people unfair. You realize now, I'm sure, that no girl should marry simply for material gain. The thing to do is to work out a life for you and your husband that will give each of you the contentment and companionship which, basically, all human beings crave.

However, I do feel that you should go back to work. While you and your husband are going through your readjustment period, it will be mentally healthful to have an activity to occupy your mind.

Claudette Colbert

Try to understand your grandmother. Older people (and by the term "older" I do not mean merely those whose years are many because it is possible for men and women of a hundred to be kindly and mentally alert, but I do mean those who have let themselves grow crabbed and mean) sometimes show great selfishness.

In your neighborhood there must be at least one motherly older woman. Why don't you make friends with her, run errands for her, explain to her that you are hungry for someone whom you can claim as an adopted aunt. I think that such a woman might invite your friends in occasionally for cookies and milk after school. The world is full of kindness, Edna. Believe in it, seek it, and you will find it.

Claudette Colbert

DEAR Miss Colbert:

I am thirty-three years old and have been married for ten years. I never loved my husband, but he had a car and a home that I wanted. We have no family, so I have never grown to think of us as an ordinary married couple.

Because we don't care for the same amusements, I started to step out with other men. My husband found out, so all he does now is nag at me and try to punish me in little ways. I asked for a divorce which he refused to give me. I feel sorry for him, but I don't know what to do because I am so miserable here. Would you advise me to go back to work, divorce him, and start life anew, or should I go on being a martyr to my husband's pride?

Mrs. Albert E.

Dear Miss Colbert:

I am sixteen and in eighth grade. I am behind my class because I had poor eyesight and failed several times. Now that I have glasses I have a straight A average.

My mother and I live with my grandmother who is eighty-four and as mean as can be. She calls me names like "Ugly Duckling" and "Dumb Dope" and "Four Eyes" before my friends. The word has gone around, "Don't go to Edna's house because her grandmother will boot you out." My mother is fixing to get married again, so that will leave me alone with my grandparents and that is going to be awful.

Edna C.

Dear Miss Colbert:

Several months ago I met a boy with whom I started to go steady. Everything was rosy until one night he explained that he was in trouble with a girl.

I told him I thought he should marry the girl and then get a divorce. This is what he did, but he and this girl are not living together, so he and I are still going out. He can't get a divorce for about ten months because this girl's family want the baby to be a few months old before everyone knows the marriage wasn't a success.

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THRILL to the kill-or-be-killed battle between the "White Outlaw" and the savage, snarling wolfpack!

JOAN LESLIE • JAMES CRAIG • JACK OAKIE in "NORTHWEST STAMPEDE" in Cinecolor with CHILL WILLS, VICTOR KILIAN and The Dog, "FLAME" • Executive Producer DAVID HERSH

Produced and Directed by Albert S. Rogell • Story and Screenplay by Art Arthur and Lillie Hayward • Suggested by Saturday Evening Post Article, "Wild Horse Roundup" by Jean Muir • An EAGLE LION FILMS Production

Do you think it is okay for us to go steady under the circumstances?

Kathryn M.

No, I don't think it is "okay for you to go steady under the circumstances." And neither do you.

There is no doubt that this boy and his wife made a terrible mistake. It would be bad enough if only they were involved, but they are bringing into the world a helpless, defenseless infant whose entire life will be clouded by the shockingly hazardous relationship between its parents.

Explain to him as gently as possible that you think he is going to have to grow up, be a man and accept the responsibility of his marriage.

Claudette Colbert

Dear Miss Colbert:

Four years ago I was engaged to be married. A month before the wedding was to have taken place, we quarrelled over a fundamental attitude toward life, so I broke my engagement and started a new quest for happiness. Eight months ago I met a wonderful man. He and I agree on all the things about which I disagreed with the other boy. This man has asked me to marry him and I have accepted.

Would it be wrong or rude to wear the gown and veil I have stored in my closet?

Daphne D.

By all means, wear the wedding gown and veil. I believe you should regard the outfit as lucky. After all, you waited for the right man to come along and it may be that the idealism tacitly expressed by the gown was an important factor in canceling out plans for a marriage that might have ended disastrously.

May I wish you joy!

Claudette Colbert

Dear Miss Colbert:

I am thirty-eight and hold a job which has been mine nineteen years. I have fallen in love with a man who works with me. He lost his wife when his children were small and he has done a fine job of rearing the three who are now at home.

This man has asked me to marry him, and I believe it would work out. I like his children and they seem to like me.

Here is the trouble: This man is twenty years my senior. My mother—with whom I live and whom I have supported for nineteen years—loathes him and has a fainting spell when I talk of marriage.

Even though I think my mother is wrong, she is very dear to me and I don't want to hurt her. This man loves me, of that I am positive. He is good, honorable and kind.

What can I do to keep everyone happy?

Candace J.

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

Claudette Colbert?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

At thirty-eight you should have the right to choose your own husband.

I suspect that your mother's objections are based upon selfishness. She does not want to lose your companionship and financial support. You should make provision for her care if she is unable to support herself. But your life is your life, and she should allow you to live it.

Claudette Colbert

Dear Miss Colbert:

My husband and I have been married for a little over four years and we have two lovely children. Since my husband has returned from the Army he has the serious habit of borrowing money. He makes good money, but he never seems to have enough for his personal needs. I would like to save toward a home of our own and the education for our children, but my husband fritters our money away on pool, poker, dice, buying dinners for friends, etc.

Eventually those from whom my husband has borrowed come to me asking to be repaid. When I discuss it with my husband, he gets furious. I try not to nag, but this thing is serious.

Odell B.

The net result of living beyond one's income is misery. It is a pity that your husband hasn't grown up to that realization. Perhaps, if he would be contented with an allowance each pay period, allowing you to handle the family money, you would be able to straighten things out.

Incidentally, when someone from whom your husband has borrowed brings the problem to you, why don't you explain that the loan will have to be repaid by your husband, and advise the lender against future extensions of credit.

Claudette Colbert

Produced by PAUL HENREID • Directed by STEVE SEKELY • Screenplay by DANIEL FUCHS • Based Upon a Novel by MURRAY FORBES

"I dress for a Barn Dance
at 8 o'clock in the morning!"



1. "Here's how I manage those desk-to-dancing dates," says this smart career girl. "I wear a bright cotton suit and dark tailored blouse to the office. And, of course, I rely on new, even gentler, even more effective Odorono Cream. Because I know it protects me from perspiration and offensive odor a full 24 hours."

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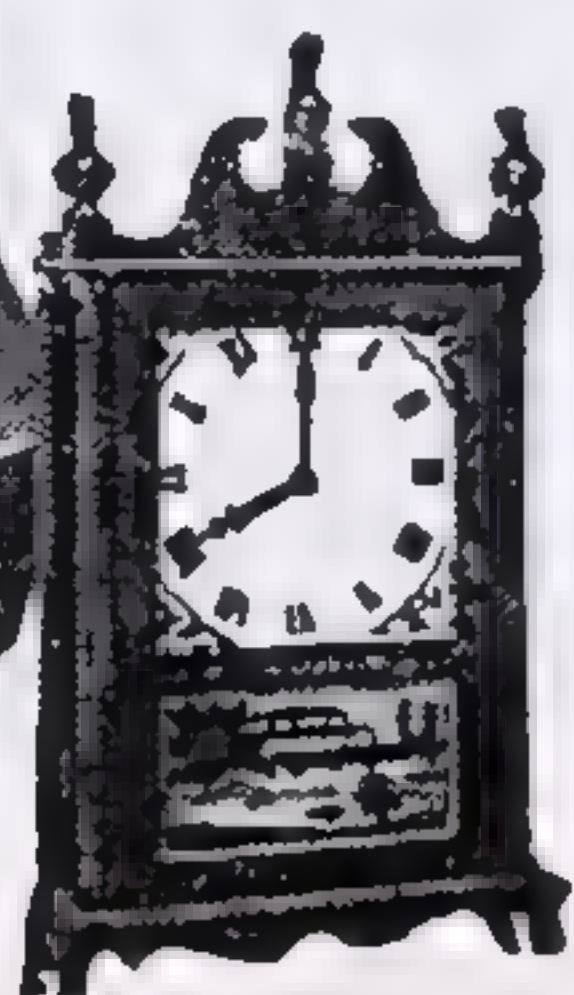


2. "When date time comes I change to a light peasant blouse, tie on a big dark sash, and I'm set for an evening of fun. I'm confident of my charm all evening too—thanks to new Odorono Cream. Because the Halgene in Odorono gives more effective protection than any deodorant known."

New Odorono Cream brings you an improved new formula . . . even gentler, even more effective than ever before . . . all done up in its pretty, bright new package. Buy some today and see if you don't find this the most completely satisfying deodorant you have ever used.



New Odorono Cream safely
stops perspiration and
odor a full 24 hours!



(Now in new 25¢ and 50¢ sizes, plus tax.)

UNRAVELLING WEBB



Clifton Webb
goes collegiate in
"Mr. Belvedere
Goes to College"

"SINCE they made a baby sitter of me in 'Sitting Pretty,' perfect strangers accost me on the streets bidding for my service." Clifton Webb arched an eyebrow. "I am sometimes tempted beyond my strength to say, 'I wouldn't sit with them. I'd sit on them!' but I say nothing of the kind because actually I am gratified."

"You see," Mr. Webb explained, "I'm really not according to the popular formula. I am not young and when it comes to looks, I'm no Tyrone Power. In my first movie 'Laura' I played a murderer—not exactly a glamorous hero. In 'The Razor's Edge' I played *Uncle Elliott*, a far cry from the accepted theory of what a dear old uncle should be like."

"So, the night 'Sitting Pretty' was sneak-previewed, I had a sneaking suspicion that those in the audience who had previously seen me on the screen were quite sure that I was going to start right in by murdering the baby. But when they began to laugh uproariously, I had nothing to worry about. *Mr. Belvedere* was a success. . . ."

Making a male baby sitter of lean and tweedily-elegant Mr. Webb, was a good gimmick. But, according to him, only a gimmick, "serving to introduce a great guy, *Mr. Belvedere*. I not only feel admiration for *Belvedere*, but," says Mr. Webb, "a certain identity with him. *Belvedere* is a man who has worked hard all his life. I, too, have worked hard all my life starting at the age of seven right through the years, when I had the good fortune to appear on Broadway with glamorous stars."

Known as a fashion plate and an ultra urban type, Mr. Webb protests love of the country. "To put my feet in the earth, to be able to say 'Look, feel this soil—it's mine' is important to me."

"Home," Mr. Webb added, "is very important to me. When I was living at High Acres, my place in Connecticut, I used to be up at seven every morning, out in the garden and up to my neck in ferns and fertilizer. Nails dirty, dungarees, literally—smelly!" Here Mr. Webb raised his glass of pale, dry sherry, sniffed and added, "Unmarried as I am and obviously childless, a home is, nonetheless, very important to me. I bought an adobe house, changed it into a Mediterranean villa. Walls knocked out, you know—arches removed—when will it be finished? Dear, it will be finished one of these days—and I'll be wheeled in."

In the meantime we can look forward to seeing "Mr. Belvedere Goes to College" which will be Clifton Webb's next picture. In fact, his studio plans one picture a year about *Belvedere's* adventures.

Which is all to the good. For, as one truck driver put it, "Hi, there, Sittin' Pretty. Carry on. We can use you in this sad world of today."

HER LOVE WAS PITFALL...
TO THE ONLY MAN SHE DIDN'T
WANT TO HURT...

REGAL FILMS Presents

DICK

LIZABETH

POWELL·SCOTT

in
"PITFALL"

WITH

JANE WYATT

AND

RAYMOND BURR · BYRON BARR · JOHN LITEL
ANN DORAN · JIMMY HUNT · SELMER JACKSON

Based on the Novel "The Pitfall" by Jay Dratler
Screenplay by Karl Kamo

Directed by

ANDRE DE TOTH

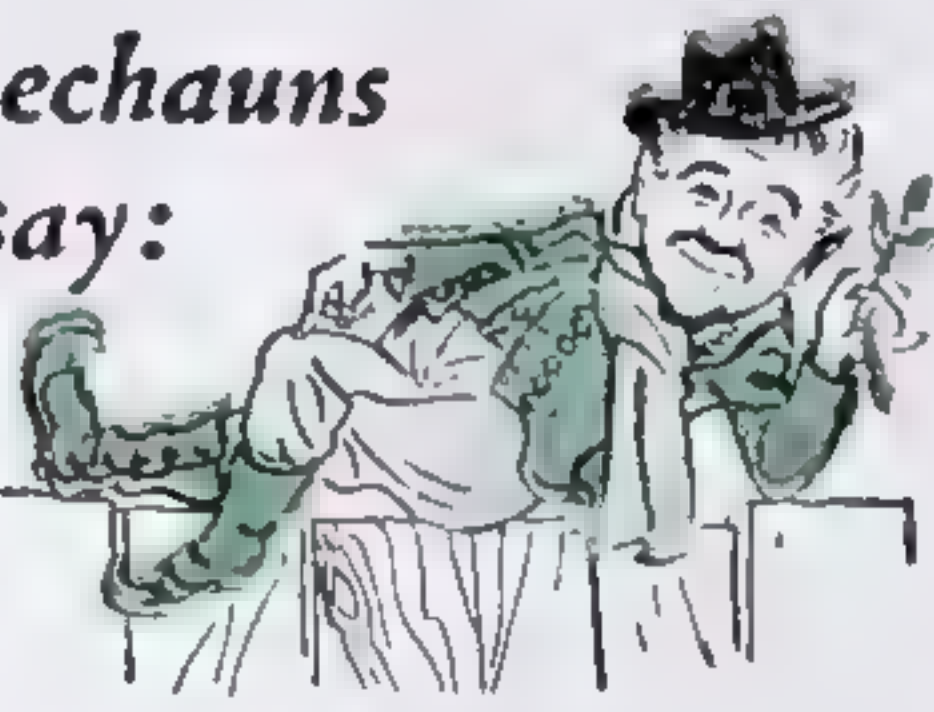
Produced by

SAMUEL BISCHOFF

Released thru United Artists



The
Leprechauns
say:



"Lovers who kiss
under a falling
star are bound
together
forevermore . . ."

A ROMANCE FRESH...
JOYFUL...LILTING AS AN
IRISH AIR...TO PUT
ENCHANTMENT IN THE
VERY HEART OF YOU!

TYRONE ANNE
POWER BAXTER
THE LUCK
OF THE IRISH



with
The Little Man
CECIL KELLAWAY

The Big Man
LEE J. COBB

20th
CENTURY-FOX

JAMES TODD • JAYNE MEADOWS • J. M. KERRIGAN • PHIL BROWN • CHARLES IRWIN
Directed by HENRY KOSTER • Produced by FRED KOHLMAR • Screen Play by Philip Dunne • Based on
a Novel by Guy and Constance Jones

God and the road to peace

BY LEO McCAREY

Famous Hollywood Producer and Director

TODAY, from the four corners of the earth, sounds a steadily rising cry for a greater accent on religion.

Hollywood would do well to hear this cry. There is a place on the screen for entertainment with a religious theme. Screen stories which emphasize that man has something more to do in life than satisfy his selfish urges would help to direct motion picture audiences' attention to God. On the screen, too, the presentation of prayer should be more natural. The idea that strong men do not pray should be counteracted by evidence that they do. Washington, for instance, wasn't against kneeling in the snow at Valley Forge in order to seek Divine guidance!

Today, religion answers the deepest urges of the human heart. "Where do I come from? What am I doing here on this earth? Why am I?" The answers to these questions are bound up with happiness and if they are not given, neither will happiness be given. Undoubtedly, one of the sources of our unhappiness lies in the decline of religious faith.

Faith, a gift of God, is something we, as a nation, stand to lose unless we exercise great care. And currently, the threatening and dangerous evil of Communism strives to alienate us from our faith in God, and ultimately in ourselves.

The role that a resurgence of religious fervor can play towards insuring a future and lasting peace is practically limitless. Prayer and religion, by directing man's thoughts outward, helping him to forget his own selfish desires, create a more ordered life for him.

Religion played one of the greatest parts in my own life probably, when I decided to make "Going My Way" and "Bells of St. Mary's." Both these pictures played to three times as many people as "Love Affair," "The Awful Truth" and "Ruggles of Red Gap." So I really believe that the majority of film audiences are interested in spiritual values. As I had occasion one night to say: "I thank Bing Crosby and Barry Fitzgerald for their performances and I thank God for the subject matter." And I meant that from the bottom of my heart.

My latest picture, "Good Sam," is the story of a good Samaritan. The underlying theme is "Faith, hope and charity, and the greatest of these is charity." At the moment I am preparing another film, "Adam and Eve," and I believe that this one, too, will have the kind of story that people want to hear about.

Religion must not be sold short. The United States was founded on a belief in God the Creator. When we reject this principle of Americanism we lay ourselves open to any and all subversive influences which would rob us of our most treasured heritage.



Leo McCarey

WHO WILL BE YOUR

With the race for the Photoplay Gold Medal Awards half-run,

By DR. GEORGE GALLUP



Alan Ladd



Bing Crosby



Ingrid Bergman



Esther Williams



Bob Hope



IT IS the halfway mark in the Photoplay Gold Medal Awards race of 1948. It is time to tell you, the people of America, how you as a group *now* feel about your favorite actors, actresses and pictures . . . although how you will feel by the end of the year is anybody's guess!

Right now, the interviewers of Audience Research, Inc. can only tell the directions in which, currently, you are heading. The results of our questions and your answers are as full of riddles as ever—and once again prove that where you are concerned, nothing is certain but change. But let us get on with the 1948 results as they now stand.

Again, your favorite of four years is still your favorite at four-and-a-half. But, before you say "I thought you

FAVORITES FOR 1948?

the line-up of your favorites shows some surprising changes

Director Of Audience Research, Inc.



Gregory Peck



June Allyson



Humphrey Bogart



Barbara Stanwyck



just said nothing was certain but change!" let me hastily give you a look back of the scenes.

It is true that Bing Crosby is still the most popular star. But although he is still far in the lead of your other men favorites—his lead is not as great as it was in the year of 1947.

Another look backstage: Did you know that at one time both Jimmy Stewart and Spencer Tracy were as high in popularity as Bing is now? In fact, before the war, Spencer Tracy was even higher than Bing has ever been!

During the early months of this year Bing was seen in two pictures, "Welcome Stranger" and "Road to Rio." As this goes to press, he is (Continued on page 72)



Betty Grable



"I'm going to marry Ty Power"

Once again the international
wires are humming with this latest report
from Linda Christian



Linda Christian's 24 years have been exciting

BY LOUELLA O. PARSONS

I AM not easily taken in by charmers—home-grown or international.

But I can tell you that Linda Christian, the lady from south of the border who has had Tyrone Power enthralled ever since he met her, is a most dangerously attractive woman.

Linda is as fascinating as any enchantress of fiction.

Her beauty, her accent and her vivacity make it easy to understand why Tyrone became first infatuated and then fell deeply in love with her.

This girl—believe me—has excitement, brains and an intelligence that seldom accompanies such a face and figure. Before our fabulous interview was over I found out that she speaks French, Spanish, Italian, German and Dutch as fluently as you and I speak our native tongue. But she was talking straight English, no Dutch, when she gave me the first straightforward jolt of our talk.

"I'm going to marry Tyrone Power," she said.

"In Italy?" I tried to keep the gasp out of my voice.

"Perhaps," she said. "I shall be there when he is making 'Prince of Foxes' and he won't be leaving Europe until after January, 1949. That is when his divorce from Annabella is final.

"Oh, no," she went on, "There will be nothing illegal about our marriage. I would not marry him until he is legally free in the state of California. But when that moment comes—I'll marry him in a cell if necessary! I love Tyrone and he loves me.

"It means everything in the world to us that we can then be married in the Church. Tyrone and I are of the same religion. I have never been married. He has never (Continued on page 108)



On the international heart-line: Tyrone Power of "That Wonderful Urge"

Latham



Schuyler Van is quite a girl with her father's red hair and blue eyes. Van's in "Command Decision"

MY NEW LIFE

BY VAN JOHNSON

Here, answering his critics, Van talks

frankly about his new career and reveals his new happiness

I USED to be afraid of having roots—didn't even unpack my trunks or hang up my hat those first years I spent in Hollywood hotels. But now, a husband and father, I know the responsibility of a home and family urges you to strike down and plan for the years ahead.

Seven years ago I was just a red-headed, star-struck guy. The first glimpse of Grauman's Chinese I had was the day I stepped off a sight-seeing bus loaded with tourists. I remember how I thrilled looking at all the famous foot-o-graphs in the forecourt. While the school marm from Sioux City attempted timidly to put her summer whites into Mary Pickford's tiny toe-teasers, I was experiencing great satisfaction putting my number elevens into Clark Gable's footprints. There seemed to be little chance then that I would ever co-star with Clark or ever record my own footprints in Grauman's cement.

But those things did happen. 'Just the other day, while I was co-starring with Clark in "Command Decision," I was asked for my own footprints in Grauman's. It was a big day for me. Evie was on the sidelines photographing the event for our posterity—our posterity, so far as I'm concerned, being a little lady of eight months christened Schuyler Van. It gives you a wonderful feeling of security to sign your name in cement and to realize you're at last an accepted citizen of the cinemas—not just a flash in the pan.

When I first started in pictures, I was lucky enough to be tabbed a "typical American guy," and it meant a lot to me to feel that the public thought of me as someone they knew and liked. However, I knew that to survive I had to begin and build my future as a

mature actor.

I've had lots of help. Spencer Tracy has my thanks for my role in "State of the Union." It was Spence who put in the casual, "Why not give it to Van?" That's why playing a drum-beater for Tracy in that picture was no difficult chore for me. I've felt like doing that for a long time. I did a double-take, however, when the picture was released and I heard the reviewers were also okaying me. It was incredible that I should draw attention in *that* league! I realized that people expected Tracy, Hepburn and Menjou to be great. The characterization I gave, different than any I'd ever done before, came more as a surprise. That role meant a lot to me. So did the loyal, till-death-do-us-part sarge in "Command Decision."

All I want now is to have more solid roles like these—and as simple a life as the complications of movie-making allow.

Home's important to Evie and me—we like to have the gang over for tennis and to eat hot dogs and *barbecue gourmet au Johnson*. It's fun to do things like whipping up that special barbecue sauce. After working for so many years to get some place, I got a big kick out of feeling success materially at first. The big house with its tennis courts and swimming pool was exciting. Now Evie and I are looking for a place where all the family can be closer together—where a dad can walk into the nursery and call on his daughter without formality. She's quite a little personality, that daughter of mine. She has red hair, blue eyes and features that resemble her old man's. She's the reason why, even as I strike down roots, I'm also dealing in futures.



Judy, with husband Vincente Minnelli, will sacrifice 'glamour' for realism any day

the PUNCH in JUDY

She's high, she's low, she's
Judy Garland, who "just dies" until
a picture pays off and just lives
for dreams that never quite come true

BY MAXINE ARNOLD



Hits in hit parade: Judy and Astaire in "Easter Parade"

Little Liza Minnelli has her own special song for Judy



SHE LIVES in a little pink stucco house with a black roof. It sits triumphantly on a Hollywood hilltop high above a glittering blanket of lights of every hue. She's Metro-Goldwyn-Mayer's queen of the box office, her every picture a pot of gold. But you feel that Judy Garland, of the haunting brown eyes, sensitive face and the voice with that heart-catching quality, has never relaxed. And certain it is that the very emotional intensity that has contributed to her success as an actress has been a jinx in her personal quest for happiness.

One day Judy is loaded with enthusiasm. The next, tight and tense, moody and distraught, she will go home weeping over some small incident; a scene she feels she could have done better, a scene she wasn't up to doing. Or she may arrive at the studio prepared to knock 'em over at 6:45 a.m., as she did recently, and—surprised at seeing the studio lot uninhabited—ask of the cop at the gate, "Hey, where is everybody?"

She has "opening day" jitters on every picture she makes. On the night of any preview she's just as nervous as though taking her first screen test. Her butterflies beget butterflies. She changes her mind a dozen times about attending. As in the case of the smash hit "Easter Parade." (Continued on page 98)



The Macdonald Careys: Mac's decision meant a financial loss for Betty but it paid dividends in happiness

The John Hodiaks: Skillful steering by Anne Baxter is what keeps this marriage conventionally happy



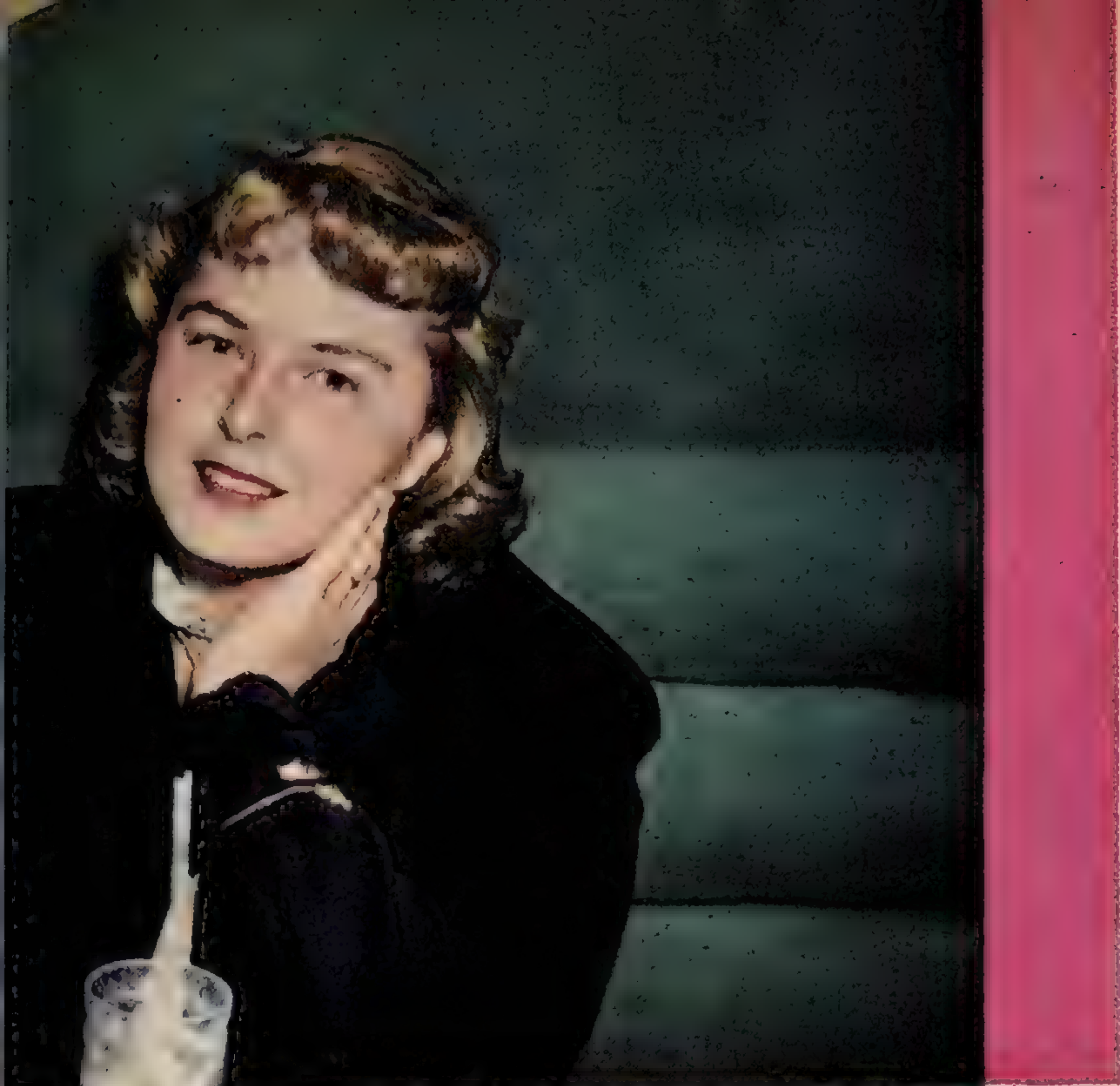
The Peter Lindstroms: A wise doctor who knows that

Hollywood's MARRIAGE

MARRIAGE morals—let's face it—are largely a matter of geography. The marriage morals of the United States aren't the same at all as those observed in the South Seas—or in Hollywood.

Girls in the United States, generally, marry for love—and if need be count the world well lost. But in Hollywood, there are girls who make a business of marriage. Not too successful in their career, they woo wealthy business men, marry them, prevail upon them to establish a California residence—because the California community property law tends to swell a settlement and alimony—and then promptly, pleading cruelty or heartbreak or both, seek a divorce.

These same ambitious Aphrodites also seek to devastate young actors in the studios. Young wives in the film colony well know how these girls work. One charming young (Continued on page 105)



Hollywood, professional men's wives must be different
Fink

MORALS

Only half this story ever
has been told. It takes a Holly-
wood insider with courage
to make it complete



by that famous
party giver
and columnist



elsa maxwell



The Ray Millands: Smooth sailing now since Mal decided it's all in the way you look—at a star husband

The Robert Taylors: Bob's willingness to leave the spotlight to Barbara is a major factor in their marriage



"IT'S THIS WAY"

BY RUTH WATERBURY



Bogey and Betty in "Key Largo." He denies calling her "Baby"—a name, it is said, they'll both be using for someone else soon

HUMPHREY BOGART has three pleasures. His first is Lauren Bacall. His second is working in any picture directed by John Huston. And his third pleasure he started upon very innocently—when he was a dizzy eight.

At this time he told his father that he was very interested in girls. His father gave him a shocked look and declared Humphrey didn't know what he was talking about. That did it! He did know what he was talking about. He thought very highly of the feminine sex even then. But what shaped his character at that particular moment was the way his fond parent was thrown by such an honest expression.

So we have Bogey's third pleasure—tossing verbal bombshells, then sitting back to see what will happen.

"I have pulled some bonehead plays and given out some bonehead statements in my life," he says. "But I have never lied. That I guarantee. I have always expressed my opinion on any subject at any time. If later, I've found I was wrong, in conviction or deed, I've confessed it. But when I think an attitude or an idea is right I say so."

There is, for example, the little episode of San Francisco's civic pride vs. Bogey. Warners had sent their star up to the City of the Golden Gate for a movie opening. The San Francisco papers sent their reporters around to glean the Bogart opinion on three San Francisco features—its food, its (Continued on page 115)

He's been a decided character since the dizzy age of eight when he threw the first Bogart bombshell

Lauren, who loves to "dress up," has changed Bogey's mind about dinner jackets



Six

"Once you get into the rut of being afraid," Bogey says, "you stop being yourself"

A FELLOW NEEDS A GIRL

BY LON McCALLISTER

Photographs by Don Ornitz



Appearances count with girls. When I'm out with Ann Blyth, who's in "Mr. Peabody and the Mermaid," I like to look my best. Girls have a way of keeping a fellow on his toes



A fellow has something to remember when he shares little things—like this day in the park

Girls keep a fellow tidy. When Ann calls she's a pal if she criticizes scenes like this





A girl gives you new interests. Ann's interest is music. The stage of the Hollywood Bowl gave her a chance to try her voice—on me!

There are times when a fellow likes to talk. Ann and I discuss everything—books, our pictures. My next is "The Big Cat"



A young man about Hollywood
illustrates his reasons why it's more
fun to date than go solo



Dancing with Ann I realize how much fun a fellow misses alone. He really needs a girl!

FROM



Smith

Over the top: Howard Duff moves in on the star line in "Black Velvet"

HUT 67 TO HOLLYWOOD

When Duff was "discovered," he was
the sack-happiest sergeant on Saipan and
just about as glamorous as a GI shoe

BY JACK SHER



Howie is a 185-pound six-footer who does his own cooking and likes to sleep late in the morning

LET me say, right off, that Howie Duff is about as glamorous to me as a GI shoe. Yet, down the street is Howard's rugged puss all colored up pretty, plastered on a billboard. I've seen a good deal of that face. I've seen it on such hot Pacific rocks as Saipan and Guam and here in my New York apartment.

I haven't seen Howard in several months now, and his face is becoming unreal to me and so is he. This is embarrassing, but it isn't my friend Duff's fault—he just happens to be a guy who is very good at his particular dodge. I go to the movies and find friend Duff is a tough gee rubbing out some gunsels, or serving a stretch for something I know he couldn't possibly have done. It's ridiculous. So is the stuff I've been seeing in print about his being "the new feminine heart-throb" and "one of the year's thrilling finds."

All this makes me nervous, so I wrote the guy and told him it had gone far enough, that I was going to expose him. He said to go ahead, but to keep in mind that he would be ringing my doorbell in a couple of months. As one ex-sergeant to another, Duff doesn't (*Continued on page 111*)



Popular date with Duff is Ava Gardner, who'd be just as glamorous behind a ribbon counter, so far as Howard is concerned



The

A perfectionist, Joan Crawford of "Flamingo Road" never stops improving herself or her home



With Greg Bautzer, a constant escort since her last divorce



When the circus came to town, Joan took Christopher and Christina, two of her four adopted children

House That Joan Built



A far cry from the modest house this was when she bought it twenty years ago

It's the fulfillment of
her childhood dream and a
perfect setting for a star.
But is it a barrier to her
happiness as a woman?

BY SHEILAH GRAHAM

WILL Joan Crawford ever love a man as much as she loves her house? Another woman once put her home before everything—"Craig's Wife." Is Joan *another* "Craig's Wife"?

Personally I think Joan is innately too intelligent to let a few pieces of stucco, wood and cement destroy her overwhelming dream for a happy normal life. But it's a fact that today, Joan is less happy and more restless than at any time since she bought what was then a modest Spanish house in Brentwood.

That was in 1928 when her first husband, the very young Douglas Fairbanks Jr., carried the even younger Joan over the threshold into marriage and into competition with a "lover" that neither of them could possibly suspect—Joan's house! How she loved that house and how she still does! Unless an earthquake destroys it, she will live there, she tells me, until she dies.

Before the still continuing additions, there were only eight or nine rooms. The house now adds up to fifteen main rooms and three servants' rooms. Joan began the non-stop home expansion soon after

her marriage to Doug. By the time she had changed her name to Mrs. Franchot Tone, the Spanish tiles and stucco had changed to the pretty English, rambling exterior of today.

After visiting Joan I tried to analyze why I so firmly believe this very attractive place has already lost her three husbands and countless beaux. And I decided that the man has yet to be born who can cope with a house as a rival. Yet I am sure that to be really happy, Joan must have a man.

During my visit, all four of Joan's children were having supper in the huge aluminum gleaming kitchen. Maybe they will change the house from the place of perfection Joan has made it, into something more frail and human. You can't always be after children, especially when they're growing up, to keep chairs and tables just so. No matter how strict you are they leave toys behind, or they draw pictures on the walls, or they bring garden dirt into a room.

But the mother who really loves them—and don't make any mistake, Joan does—doesn't care too much. I've watched Joan (*Continued on page 103*)



After Alana and David are put to bed, Alan and Susie do their planning



BY ALAN LADD

Alan, who's in "Beyond Glory," and Susie put their dreams on paper.



Susie had qualms about Alan's hobby, but it was she who started his gun collection

WOMAN I LOVE



Photographs by Don Ornitz

The Ladds have differences, of course—but they also have a special kind of happiness insurance

I CAME across it in the paper, one lazy Sunday evening when Susie and I were reading by the fireside in our favorite retreat, our upstairs bedroom-sitting room.

The day had been warm and golden, spent mostly outdoors with the children, but the chilly summer night called for an open fire. This was the blessed, yawny, quiet hour before bedtime, with the children long since tucked away to sleep, and the house peaceful and hushed as if it, too, would soon be closing its eyes on another day.

Susie had some new magazines and I wanted to finish my paper before turning in.

And I'm glad I did, because I found this article

which answered a question that keeps cropping up in my mail. Susie and I had long known the answer, but *this* was by a psychologist, Lawrence Gould. It's always gratifying to find an authority for what you know already.

"Listen to this, Susie," I said.

Susie listened and then grinned impishly. "But how did *he* find out? Can it be"—with mock amazement—"that the Ladds don't have an exclusive copyright on that idea?"

"Either that," I played up solemnly, "or there are spies around this house."

The question was this: "Can a man's wife be his best friend?"

(Continued on page 95)

Play Truth or Consequences



Paying for Q. 2 meant tempting the gods of superstition



Q. 22 was mathematically wrong but musically right for the versatile star of "The Long Denial"

Many are the penalties paid by Maureen, who believes in speaking frankly or not at all

1. Q: Are you superstitious?

A: I'm afraid so. My whole family is. My aunt, a well-bred conservative person, once followed a sailor down the street in London for blocks trying to touch his collar for luck. When a picture falls from the wall I can't help feeling there will be a death in the family. My good sense tells me this is ridiculous, but still...

2. Q: Where do your loyalties lie first—with Ireland or America?

(Maureen wouldn't answer, so as a consequence—because she's Irish and superstitious—she had to go under a ladder to get a bite of lemon cream pie.)

3. Q: Tell me, whom do you consider the most beautiful star in Hollywood?

A: There are so many different kinds of beauty. I would say that Olivia de Havilland and little Elizabeth Taylor are truly beautiful, Ingrid

Daughter Bronwyn and Ralph had all the fun on Q. 15



with Maureen O'Hara

GAME CONDUCTOR—RALPH EDWARDS

Bergman and Greta Garbo are handsome women, Linda Darnell and Hedy Lamarr are "exotic."

4. Q: Stop right there! What about Maureen O'Hara? Don't you think she's beautiful?

A: I don't like my nose—it's too long and pointed. My face is too square. I would like a more narrow jaw line. When I was a little girl I used to worry a lot about it and whenever I saw a pretty girl I would pray that I would grow up to be pretty someday.

5. Q: I've never seen you in a bathing-suit se-

(Continued on page 92)



Maureen treads lightly on Q. 12; Edwards laid egg shells



On Q. 29, Maureen O'Hara of "Foxes of Harrow"

I CALL IT

Spencer Tracy's valet—an
insomniac now—talks about
the guy who got him that way

BY LARRY KEETHE



Spence and Larry Keethe, who says they've never yet persuaded Spence to "dress up"



He runs away from make-up men with powder puffs

HEART

I'M supposed to be writing a piece about my boss, Spencer Tracy.

"Wonderful guy, Mr. Tracy," I could say. "You never met a finer fellow. So thoughtful, so generous!"

Then I could relax and fill out the rest with what professional writers call "anecdotes." Cute little stories all slanted to prove just what a tin saint Mr. Tracy is.

You'd read a bit of it, you'd yawn, and then you'd say, "Yeah. Buttering up the boss. What else could he say?"

If Spencer Tracy were just my boss, maybe I'd do it that way. The easy, simple, lazy way.

The trouble is—and nice kind of trouble—that Spence is more than my boss. He's my friend.

So, I'll do this the hard way.

I'll really try to tell you how it is with Spence and me. Straight...

First, you have to know that I'm a wardrobe man. About a dozen years ago, I was a "front office" wardrobe man. That is, my job concerned the clothes and costumes our players at M-G-M wore in pictures. But I didn't often get down on the stages to see how they looked and acted in the garments. It was a desk job, mainly.

But the stars used to drop in on us once in a while. One day a new chap came by. He'd just signed up after a term at the old Fox studios. His name was Spencer Tracy. I don't remember what he said or what I said, if any— (Continued on page 113)



He was a judge in "Cass Timberlane," but his aspirations are Presidential in "State of the Union"



VALLI

BY HERB HOWE

Valli, the mother: Carlos de Mejo, three years old, responds only to "Charlie"



She knew what she was saying when she made "Miracle of the Bells"

OF ENCHANTMENT

FROM Italy Napoleon swiped the Mona Lisa and Selznick snatched Alida Valli.

Selznick's the winner. The two little masterpieces bear a smiling resemblance but Valli speaks.

"I know two words in English in Rome," she said. "But I listened a lot. I hear the GIs speak. Nice people."

"Lovely people," said an old GI.

Valli smiled.

It was from "nice people" her listening ear picked up the two words in English. We trembled to hear them.

"When in Rome I met many GIs," she said. "I hear them always say these words—hi and wonderful."

"Hi, Wonderful!" corrected the old GI.

Valli smiled her subtle smile. Valli is, as "nice people" say, hep.

You would not believe that *Mrs. Paradine* did not know what she was talking about in "The Paradine Case" if Valli did not tell you. She spoke the words without knowing their meaning and her performance was a stunning *tour de force*.

Valli's English is pure when she decants it for pictures but when she is furling spaghetti and sipping (Continued on page 99)

A lady from Como with a
siren appeal that has America
whistling "Hi, Wonderful!"

Photographs by Valeska



Listening to the GIs in Rome taught her what "nice people" say to girls!

Ask her if she was an angel *bambina* and she'll say her nose was "up"



She loves spaghetti, *vino* and American freedom. But it's our oysters that really send her!

The Lawford Touch

He still laughs when it hurts, still acts

on impulse, but there's a new Peter

stepping out in those hundred-dollar brogues

By HOWARD SHARPE



The musical note will be missing in Pete's future . . . they say

PETER LAWFORD, having completed "Easter Parade," was vacationing in New York. On this particular afternoon he was in the dim and elegant Pierre bar. With his friends, Ned and Jock McLean, sons of the late Evalyn Walsh McLean, whose estate was somewhat encumbered by the Hope Diamond, he was earnestly settling the problems of the world.

"Mr. Lawford," discreetly, a white-coated waiter interrupted, "a telephone call for you, sir."

Peter returned from the telephone booth looking rueful. "I have to catch the five o'clock for Philly—one of those benefit performances. I'm sorry!"

"You can't go," Jock said. "I've tickets for the fights. And you're taking Betty. It's all arranged."

Peter grinned but shook his head. "*It's a benefit, I said!* Square me with Betty and I'll see you tomorrow."

Things around Peter Lawford aren't what they used to be. A year ago, on vacation, he would have flipped his lid at such an assignment and gone on to the fights. He's growing up.

While Peter was in New York, for instance, he packed his bags and cleared out of the McLean apartment. Not because he wanted to go, and certainly not because the McLeans wanted him to. Peter felt he no longer had the right to stay—a teen-age fan club had somehow secured his telephone number at the McLeans and the phone had rung all day. So, to restore (Continued on page 101)



G. Morris

Heading the personality parade: Peter Lawford of "Easter Parade"

Dusky Dreamer

A modern Salome, Yvonne De Carlo has a mystery man in her life and the secrets her grandmother taught her in her heart

BY ELAINE ST. JOHNS



Her dancing has captivated Hollywood but Yvonne has different ambitions

Next to being a fine singer, I'd like to raise horses," Yvonne De Carlo says. "And with the right man and kids of our own, I'll bet I could make a success of ranching."

This is not as surprising a statement as you may think. For tear away the veils from this modern Salome and you uncover a shy girl with old-fashioned humility. She has a trick of putting her hand on your arm when she's speaking to you. "Am I doing all right?" her smoky-blue eyes seem to ask. It's refreshing! It's different! Ask Yvonne where she came by her old-fashioned courtesies and she explains, "When I was a child in Canada I spent a lot of time with my grandmother—a wonderful woman, with very definite ideas."

And the "right man"? Well, Yvonne's name has been linked with many beaus. But there is a mystery man at the moment.

Yvonne started her career as a dancer, although her real ambition is to sing.

"Ever since I was a kid in Canada," she says, "I've daydreamed about giving a concert. I can see the faces of the people in the audience. I can hear myself." In part, Yvonne's dream has come true, for in "Casbah" she sings one song. She was so delighted that she memorized the entire score of the opera "Carmen" from which the song was taken.

As to the future: Maybe Yvonne will stay in Hollywood. Or she may be on a concert stage in reality. Maybe she'll find that right man and make ranching her brand of success. Whichever she chooses, I'll cast my vote now for her as "Most Likely to Succeed!"



"Most Likely to Succeed":
Lovely Yvonne De Carlo
of "River Lady"

G. Morris





Peter Lawford prefers easy-to-reach closet drawers to bureaus



There's a place for everything in the closets

Star in

The bathroom retreats from public view in the bath-dressing room of Jeanette MacDonald's home





hidden behind mirrored walls in Olivia de Havilland's bedroom

your home

When Hollywood puts its decorating wits
to work, bathrooms and closets
blossom into real beauties



by that famous
Hollywood director
and decorator
mitch leisen

I AM about to enter where any angel decorator would fear to tread. To be brave and bold about it, I am going to give you notes on how to smarten up one of the most-viewed rooms in your home, the bathroom. Or, if you insist, the powder room.

Hollywood does them very well. With a little intelligence plus, as always, that pretty green stuff called money, there is no reason why you can't do yours very attractively, too. One of the smartest things Hollywood does with them is to combine them with a dressing room, which actually means with clothes closets. Don't despair if you have an old house with dark holes where real clothes closets should be, and a bath that was installed about 1907. You can still do much that is cheery, inexpensive and, from the point of view of caring for your wardrobe, most efficient.

Recently, for example, I was called upon to redecorate (Continued on page 90)



Joan Leslie's closet keeps her shoes in pairs



Estabrook

Beauty etched in copper: Joan Fontaine's cocktail suit steps into the limelight as fashion of the month

FALL FROSTING

A fashion-wise glance at Hollywood

as stars salute the autumn season

in crisp new style



by Photoplay's
Reporter-
about-town

edith gwynn

THE reasons for choosing Joan Fontaine's exquisite cocktail suit as the fashion of the month are almost too numerous to mention. At first glance, this luxurious ensemble may seem too all-out expensive and high-styled for the pocketbooks of most gals. But take another look. Despite the fact that Joan paid Hattie Carnegie a fabulous price for the costume, the same effect can be achieved in a number of ways by almost anyone. The two-piece suit is of copper-colored faille, completely covered with fine black lace. The lace skirt flows loosely over the faille but the lace of the jacket is absolutely fitted to it. The allover effect of this combination is to give the suit a vague plum-brown color.

The entire coat and skirt are splashed with small clusters of coppery sequins that highlight even more its basic elegance. Joan wears a soft veil of

black lace pinned lightly to her blonde hair, in lieu of a hat. Her pearl choker and earrings are of coppery hue. A truly perfect costume for teas, cocktail parties, dinners, dancing—in fact, anything short of a ball!

Please note that Fontaine, who is one of Hollywood's most chic femmes, is a fashion leader but no slave to fashion! With her pretty, small feet, she could well wear those closed-heel and -toe pumps—but prefers to enhance her feet rather than make them look twice their size. Heaven knows, there are few enough small feet left in the world. If the new shoes flatter you, wear 'em—if they don't, forget 'em. The best rule to follow in any style—from head to toe—is: Don't go for anything—unless it does something for you!

Now to get back to this dream suit. First of all, it would be so lovely in (Continued on page 86)



Unimpressed by travel: Marie McDonald's uncrushable navy taffeta coat can be smoothed out by hand



Hubbell

Lana Turner, as Lady de Winter, loses her head but not her heart to "The Three Musketeers"

Those Were The Days

Men lived for adventure—women for
love—and D'Artagnan and the Musketeers
became the gayest blades of history

ONCE more the cry of *The Three Musketeers* sounds from the screen: "One for all—and all for one!" Once more *D'Artagnan*, aided and abetted by the dandy *Aramis*, the disgruntled noble *Athos* and the lusty *Porthos*, recovers the queen's diamonds.

For Gene Kelly, the role of *D'Artagnan* is a dream come true. Twenty odd years ago it was the grace of movement of Douglas Fairbanks Sr. in this role that inspired Gene to become a dancer. Then Gene became a star. Then, making the cycle complete, M-G-M chose him to play *D'Artagnan* in this 1948 version of Dumas' perennial favorite.



Adventure: Gene
Kelly as *D'Artagnan*



Romance: June Al-
lyson as *Constance*



Drama: Robert
Coote as *Aramis*

Daring: Gig
Young as *Porthos*

Excitement: Van
Heflin as *Athos*

Pecos Bill



Now gather 'round the campfire
While we tell a story strange
Of the rootin'-est, tootin'-est cowpoke
Ever rode the Texas range.

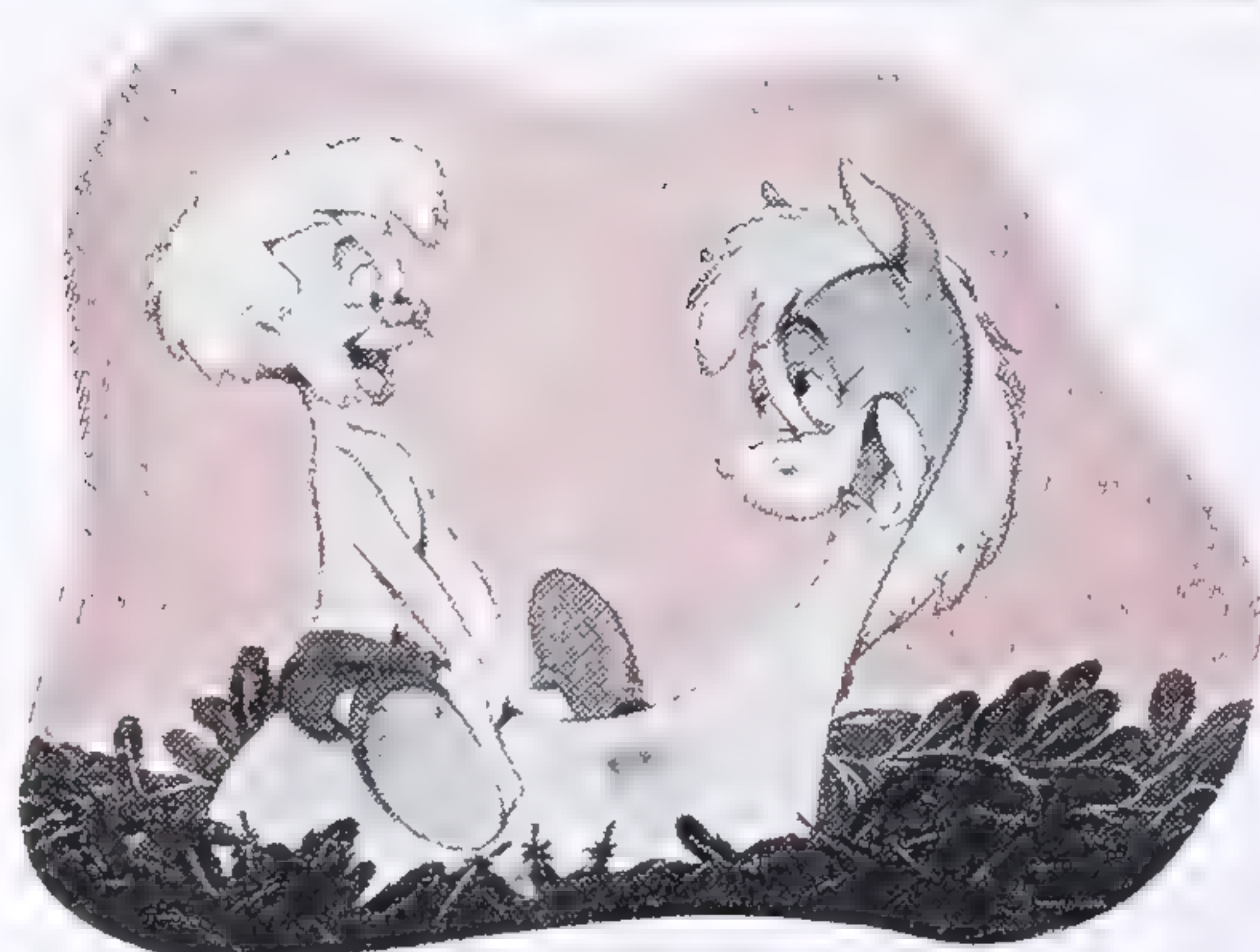
He was just a kid in diapers
When he hit the trail out West.
His paw and maw never missed him
When he fell from the family nest.

A big-hearted mother coyote
Adopted our *Bill* and he
Grew up with her family of puppies
And learned all the tricks of the free.

He rescued a frightened colt one day
From vultures swarming to kill.
'Twas the start of a beautiful friendship
Between *Widowmaker* and *Bill*.

As they grew so did stories about them,
Like the one old-timers relate
Of how *Bill* shot down every star but one—
That of the Lone Star State!

When rustlers rode off with his cattle
He was swift in pursuit of the villains
There's been gold ever since in the Texas hills—
He knocked out all of their fillin's!



When the redskins went on the warpath
Bill ended their little game
He scared them right out of their make-up
Gave the Painted Desert its name!

He was filling in time butting buffalo
When down the river *she* came,
Riding a bucking catfish—
Bluefoot Sue was her name.

Poor *Bill* was a goner from then on—
Which made *Widowmaker* toss . . .
Especially when *Sue* said she'd marry
Bill

If he'd let her ride his horse.

Suddenly *Sue's* bustle went bouncing,
Higher and higher she'd go!
Each time she'd come back, hit the
ground with a whack
Then bounce another mile or so!



Bill tried to lasso *Sue* to safety
But he missed her and very soon
With one mighty bounce she shot out of sight
Right into that Texas moon!

Pecos Bill went back to the desert
And each night when the moon is high
You can hear poor *Bill* and the coyotes
Raising their mournful cry.

And that is why, to this very day
Coyotes howl at the moon that way.



A romantic idyll inspired
by Walt Disney's
"Melody Time."

Verse by
Rena Firth



*Just as you picture
a duchess to be —* An incandescent,
star quality in the Duchess of Leinster's face
sends her loveliness out to *you*—makes you feel
the graciousness that is her inmost self.

Your face is the keynote of your inner self. It
is expressing *You* every minute—your spirit, your
disposition, your habits. Help it then to reveal
you *clearly*—as you *want* to be.



The Duchess' complexion is radiant, glowing-clear and silken-smooth

**“I have an unbreakable rule
for fresh, soft skin” —** *Rafaelle,*
DUCHESS of LEINSTER

“I HAVE an unbreakable rule for fresh,
soft skin—Pond's Cold Cream,” this
lovely Duchess says. Follow her rule—
and work magic on *your* face today. See
how Pond's “Outside-Inside” Face
Treatment brings your skin new love-
liness. *This is the way:*

Hot Stimulation—splash your face with
comfortably hot water.

Cream Cleanse—swirl Pond's Cold Cream
—lots of it—all over your face. This will
soften and sweep dirt and make-up from
pore openings. Tissue off well.

Cream Rinse—swirl on a second Pond's
creaming. This *rinses* off last traces of dirt,
leaves skin lubricated, aglow. Tissue off.

Cold Stimulation—give your face a tonic
cold water splash.

Now . . . see your *new* face! It's alive!
Rosy! Clean! Soft! It has a cleanliness
that you can *feel* as well as *see*.



*Rosy! Clean! Soft! Your
face comes alive!*

You'll want to give your face this new rewarding Pond's treatment
every single day (and of course *always* at bedtime). It literally works
on both sides of your skin at once.

From the Outside—soft, cool Pond's Cold Cream wraps itself around
the surface dirt and make-up, as you massage—sweeps all cleanly
away, as you tissue off. *From the Inside*—every step quickens
beauty-giving circulation—speeds tiny blood
vessels in their work of bringing in
skin-cell food, and carrying
away skin-cell waste.

Skin loveliness takes
renewing every day. Bring
your skin fresh loveliness this
rewarding *Pond's* way. It is beauty
care you'll never want to skip.
Don't wait one more day to do it.



*Pond's—used by more women
than any other face cream*

If your hair
looks like **THIS**

... when it should
look like **THIS**



use **HELENE CURTIS**

Suave*

the Cosmetic for hair . . .

greaseless . . . not a hair oil

WHAT SUAVE IS . . .

The amazing discovery beauticians recommend to make hair wonderfully easy to arrange and keep in place . . . cloud-soft . . . romantically lustrous . . . alive with dancing highlights . . . control-able even after shampoo . . . safe from sun's drying action! For the whole family, men-folks, too. Rinses out in a twinkling.

WHAT SUAVE IS NOT . . .

NOT a greasy "slicker downer" . . . NOT a hair oil, lacquer or pomade . . . NOT an upholstery "smeared" . . . NOT a dirt collector . . . NOT smelly . . . NOT drying; no alcohol . . . NOT sticky . . .

*some pronounce it "swahv" . . . others say "swayv" . . . either way it means beautiful hair.



50c and \$1

AT YOUR BEAUTY SHOP, DRUG STORE, DEPARTMENT STORE

Who Will Be Your Favorites for 1948?

(Continued from page 35) about to be seen in "The Emperor Waltz." It may be that this picture will again raise him to new heights with you.

After Bing Crosby, your four favorite male stars are, in alphabetical order, Humphrey Bogart, Bob Hope, Alan Ladd and Gregory Peck. What does this tell us? That, in a few months, you have changed your mind about one of your top favorite men. You replaced Gary Cooper (one of your five favorites in 1947) with Bob Hope. Bob Hope was seen by you in two pictures thus far in 1948, one released late in 1947, "Where There's Life," and the 1948 release, "Road to Rio." You saw Alan Ladd in "Wild Harvest" and "Saigon"; Gregory Peck in "Duel in the Sun" and "Gentleman's Agreement." Humphrey Bogart appeared in two pictures, "Dark Passage" and "The Treasure of the Sierra Madre."

And now for your taste in women. (We put the men first intentionally. Right now you like men better than women in the films—but more of that later.)

AT THE halfway mark, your favorite actress is still Ingrid Bergman—and here is another look behind the scenes: Her lead over the next four most popular actresses is greater than Bing Crosby's lead over the four males at his heels. Three months after the start of 1948, she appeared in her first picture in over a year, "Arch of Triumph"; so, in 1948 at least, you have had a chance to see your favorite actress on the screen. In 1947, although you voted her the top actress, you didn't see her in a single new picture.

After Ingrid Bergman, your four favorite actresses are (in alphabetical order): June Allyson, Betty Grable, Barbara Stanwyck and Esther Williams. At the end of 1947, three of your five top favorites were Bette Davis, Greer Garson and Rita Hayworth. You have replaced all three. Only June Allyson remains with Ingrid Bergman among your Favorite Five, as in 1947. What pictures have aided her in staying at the top of your list? "Good News" and "The Bride Goes Wild." You saw Betty Grable in only one picture, "Mother Wore Tights"; Esther Williams in two, "Fiesta" and "This Time for Keeps" (both released in 1947); and Barbara Stanwyck in three pictures: "The Other Love," "Cry Wolf" and "B. F.'s Daughter"—two of which were also released in 1947.

But now to your ten favorite movies thus far in 1948. In the order of your choice, they are: Sitting Pretty, Life with Father, Call Northside 777, Gentleman's Agreement, The Treasure of the Sierra Madre, Secret Life of Walter Mitty, The Bishop's Wife, Kiss of Death, Body and Soul and Green Dolphin Street.

The top picture—your favorite for the early months of 1948—is probably what is known in Hollywood as a "sleeper." It starred Robert Young, Maureen O'Hara and Clifton Webb, none of whom are among your ten favorite male and female players. It was unheralded by much advance publicity, unlauded beforehand. Yet you, the people, went to it, enjoyed it hugely and told each other about it. You chose it as your top favorite for the start of 1948!

It is not the only "sleeper" you discovered either. "Kiss of Death," which holds eighth place in your choice of favorites was another. Starring Victor Mature and Brian Donlevy, this picture went out modestly into the world—and entertained you far more than many a million-dollar epic.

An interesting fact to be noted is that out of your ten (Continued on page 74)



*Today—see the astonishing
difference in your skin!*



In the most dramatic beauty test ever

New Woodbury Powder

Wins 4 to 1

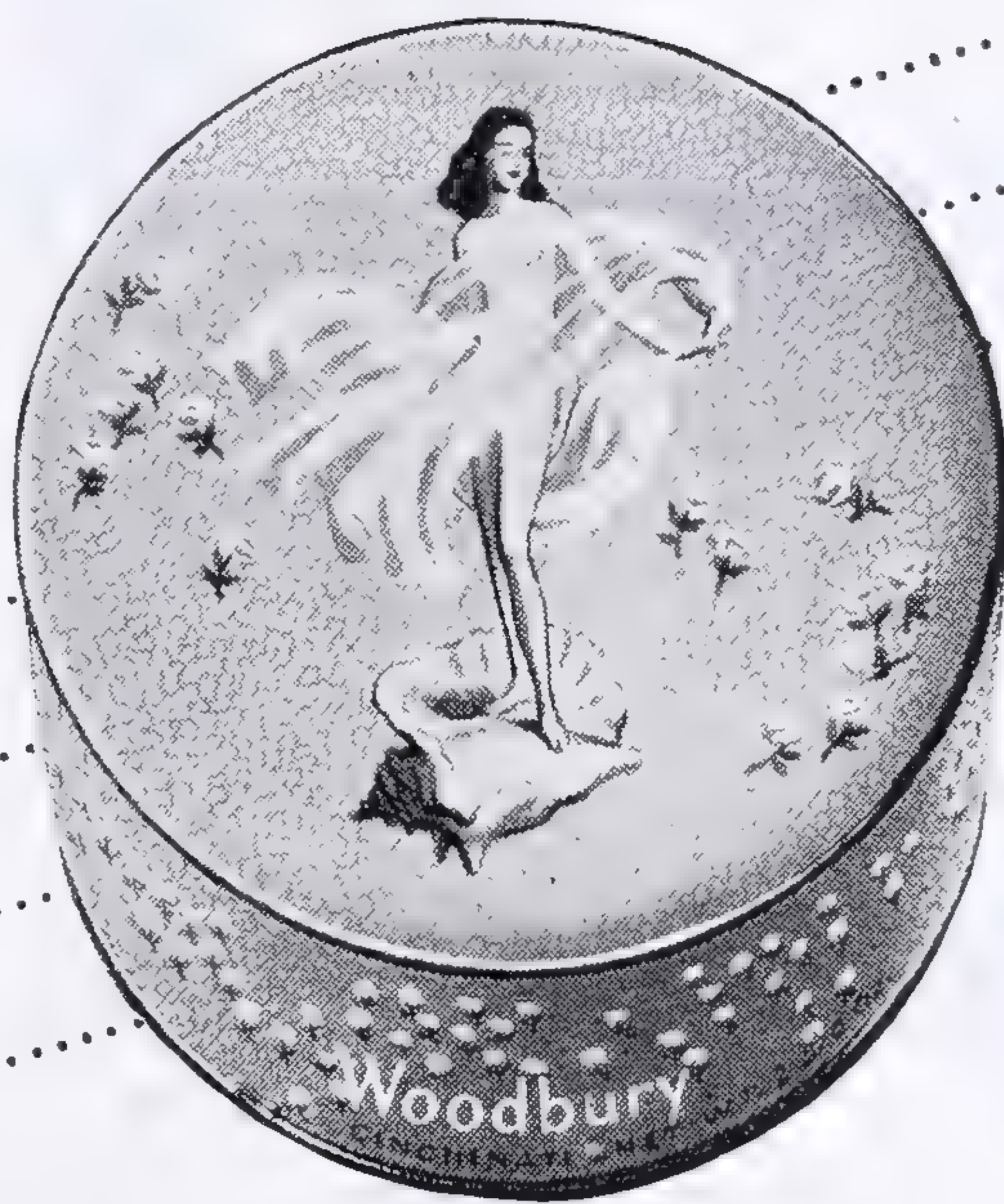
over all leading brands of powder

"Better than my own favorite
face powder!"... that's how enthusiastic
women from Coast to Coast rated the
amazing New Woodbury Powder.
4 out of 5 preferred Woodbury to the
powder they were using! And Woodbury
won on an average of 4 to 1 over all
leading brands of powder.

Actually women preferred Woodbury for
every beauty quality! They raved about its
"satin-smoothness on the skin"...
loved its richness of shade that gives a
warmer, livelier color-glow!

Discover now that New Woodbury
Powder makes the most
dramatic difference on your skin...
that it is literally the
world's finest face powder.

clings longer.....
covers skin flaws better.....
smoother look on skin.....
warmer, lovelier shades.....



.....finer fragrance
.....less "powdery" appearance
.....better, finer texture
.....more color-true

Twice New!

New Secret Ingredient

gives a satin-smooth finish to your
skin. It gives a natural "unpowdered" look
...yet covers tiny blemishes.

New Revolutionary Blending!

In all cosmetic history there has never
been anything like Woodbury's new
"Super-Blender." It gives warmest, liveliest
shades... finest-ever texture!

6 exciting shades

Get New Woodbury Powder—in the new "Venus" box—at any cosmetic counter. Large size \$1.00. Medium and "Purse" sizes 30¢ and 15¢ (plus tax).



ARE YOU REALLY
SURE OF
YOUR PRESENT
DEODORANT?
TEST IT AGAINST
NEW PERFECT
FRESH

SEE
FOR YOURSELF
WHICH STOPS
PERSPIRATION—
PREVENTS ODOR
BETTER!

Be Lovelier to Love
with new perfect **FRESH**



P.S. Test FRESH yourself at our expense. See if FRESH isn't more effective, creamier, smoother than any deodorant you've ever tried. Only FRESH can use the patented combination of amazing ingredients which gives you this safe, smooth cream that doesn't dry out . . . that really stops perspiration better. Write to FRESH, Chrysler Building, New York, for a free jar.

(Continued from page 72) favorite men and women stars, only two of them (Humphrey Bogart and Gregory Peck) appeared in the pictures that you chose as the Top Ten in the halfway race for the Photoplay Gold Medal Awards. Gregory Peck starred in your fourth favorite picture, "Gentleman's Agreement," and Humphrey Bogart in your fifth choice, "The Treasure of the Sierra Madre."

Another interesting fact about your ten favorite pictures: You like every type of film. There is no set rule as to your taste in stories. You've chosen melodrama, comedies, dramatic stories, fantasies. Yet you, so far this year, have left out what every producer feels is sure-fire, a musical!

A last note on the pictures you liked most thus far in 1948. Three pictures did not reach the list because of late releases—but are strong contenders. They'll probably be on your Top Ten list by the end of the year. They are: "State of the Union," "Naked City," "I Remember Mama."

Now to a few other pieces of news on your ever-changing tastes:

In these past few months of 1948, you have singled out two young players to skyrocket into fast favoritism. These two youngsters have shot up like meteors because of your liking for them. They are Burt Lancaster and Joan Caulfield. After them, climbing fast in your interest but not as rapidly as they, are Barry Fitzgerald and Ronald Colman for the men; Susan Hayward and Elizabeth Scott for the women.

Also it might interest you to know that you prefer men stars to women stars right now. For example, the five top men in your estimation are generally more popular with you than the top five women. And although Miss Bergman has a greater lead over other women stars than Bing Crosby has over the actors—nevertheless, he is stronger than Bergman at the box office.

Now for one last piece of information about you, the people of America: You buy seventy million tickets to the movies every week—equally divided between men and women. This is a drop in attendance from the all-time peak year for movie-going, 1946, when about eighty million tickets were purchased at the box office each week. But it is still a prodigious number of movie-watchers—and of movie-goers.

In another few months when 1948 draws to a close, whom will you choose as your favorite actor and actress? Will Bing Crosby and Ingrid Bergman still hold sway—or will they be replaced? And what picture will you have singled out for your favorite of the year?

Audience Research, Inc., can only find out by asking you, and you, and you. And the Photoplay Gold Medal Awards will be given to your choices.

THE END

Meet

*"The Smartest Girl
in Town"*

Who? Jeanne Crain

Who says so? Elsa Maxwell

in October Photoplay



The beautiful Duo-Therm Hepplewhite period furniture model, in rich, new mahogany finish.

Slash fuel oil costs up to 25% with a Duo-Therm heater with Power-air!

YOU'RE NOT GETTING everything your money *should* buy in a heater for your home unless you get all these:

Real oil economy . . . clean, workless heat . . . fine period furniture styling.

But *only* a Duo-Therm heater gives you all three. Here's how and *why*:

**Power-Air saves up to
1 out of every 4 gallons of oil!**

Actual tests in a cold Northern climate *prove* that a Duo-Therm with Power-Air *cuts fuel costs up to 25%*. (This saving alone can pay for the cost of your Duo-Therm.) Only the Duo-Therm heater has Power-Air Blower.

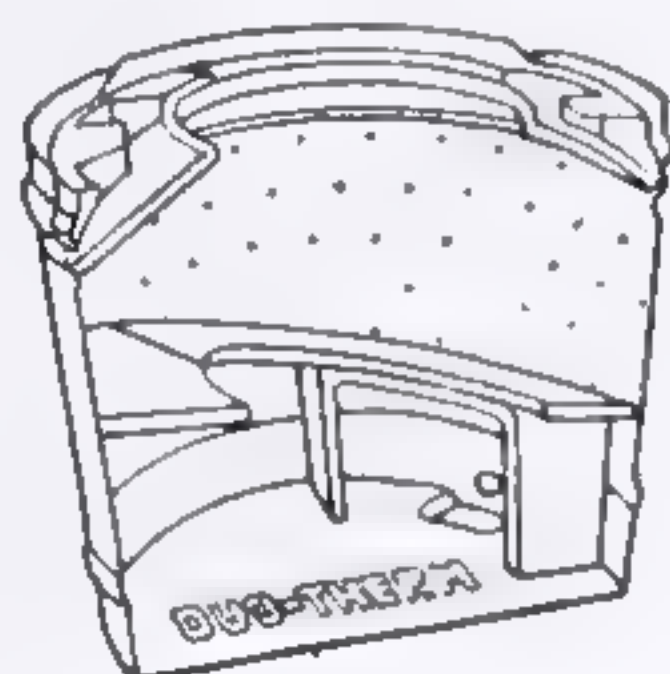
Being a Blower—not a fan—Power-Air really moves the heat, too . . . gets heat into hard-to-heat corners . . . keeps floors much warmer . . . gives you more heat and more comfort at the living level.

Save on oil with Duo-Therm's exclusive Burner

The Duo-Therm Burner is a fuel-miser, too. It mixes air and oil in 6 stages (a Duo-Therm exclusive) for clean, efficient operation from low pilot to highest flame—*gets more heat out of every drop of oil.*

The Duo-Therm Burner transfers more heat to your home *quicker*, because its full-bodied, mushroom type flame floats in the lightweight steel heat chamber . . . *hugs* the chamber walls. There are no moving parts—nothing to wear out. And it's utterly silent!

And it's so easy to heat with a Duo-Therm. Light your Duo-Therm on the first cool day. Then tend the fire all winter by turning a handy dial.



Your eyes tell you, too, that no other heater at *any* price can equal a Duo-Therm for beauty. That's because

Every Duo-Therm's a fine piece of furniture

Yes, Duo-Therm is the *only* heater with genuine period furniture styling. And only Duo-Therm heaters have the magnificent new duo-tone mahogany finish—a new Duo-Therm development!

There's a Duo-Therm heater to fit *your* needs because Duo-Therm makes a *complete* line of heaters—offers a model for every purpose and pocketbook.

Clip and mail the coupon now!

See the complete line of Duo-Therm heaters at your local dealer's now. Meanwhile, send for the free, 12-page Duo-Therm heater catalog that shows the whole line in full color.

MORE THAN A MILLION SATISFIED USERS!

DUO-THERM

ALWAYS THE LEADER...



**FREE 12 page
Duo-Therm
catalog. Send
coupon today.**

Duo-Therm Division of Motor Wheel Corp., Dept. PH-S2
Lansing 3, Michigan
Please send me absolutely free your catalog on the

- ☐ Duo-Therm Fuel Oil Home Heaters
- ☐ Duo-Therm Automatic Gas Water Heaters
- ☐ Duo-Therm Automatic Fuel Oil Water Heaters
- ☐ Duo-Therm Automatic Fuel Oil Furnaces

Name _____

Address _____

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It takes the Nurses to lead the way!

Tampax is "a different kind" of monthly sanitary protection because it is *worn internally*. Yet notwithstanding this radical difference, a recent survey among registered nurses shows 45% have already adopted Tampax for their own use. . . . Invented by a doctor, the hygienic features of Tampax are outstanding — no odor, no chafing, easy disposal.

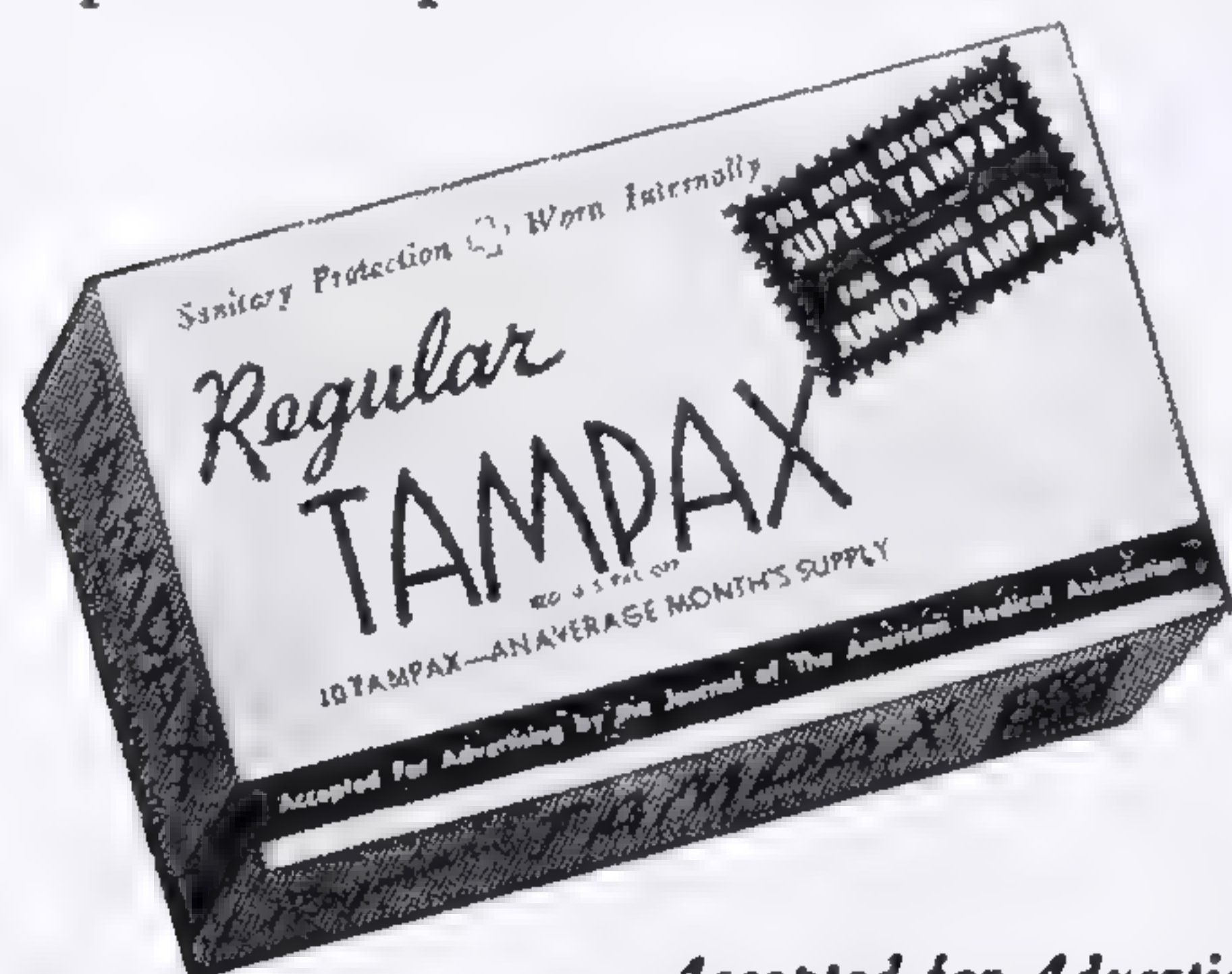
College girls too

Count the college girls in, whenever improved modern methods are offered. Tampax sales actually *soar* in women's college towns. And no wonder! No belts or pins for Tampax means no bulges or ridges under a girl's sleek formal. And you can't even *feel* the Tampax!



. . . . the young married set

Another recent survey shows the young married group "leading the way" for Tampax. . . . Made of pure surgical cotton compressed in slim applicators, Tampax is dainty to use and a month's supply will slip into purse. Sold at drug and notion counters in 3 absorbencies: Regular, Super, Junior. . . . Tampax Incorporated, Palmer, Mass.



Accepted for Advertising
by the Journal of the American Medical Association

"LET'S TALK HOLLYWOOD"

Quiz



BY GEORGE MURPHY

Master of Ceremonies on the radio program, "Let's Talk Hollywood," NBC Sundays, 7:00 p.m., EDT. Check local newspapers for time in your vicinity

Here we are again to test your movie knowledge and make you dig deep into your memory.

Prove yourself a Mastermind if you can, by scoring from 90 to 100 points; Lesser minds make 70 to 90; Popcornolics average 50 to 70; Sleepyheads 30 to 50, and you're hopeless if you score less than 30.

1. Name two of the principal players and the picture in which a youngster was important to these plots. Five points for each correct answer.

- [a] A child's dream of a real home comes true but not before an old man goes on trial winning acquittal through the demonstrated faith of children.
- [b] An illustrator and a writer of children's books muddle through to marriage because of a little boy.
- [c] Without their son, their act flopped. When their marriage nearly flopped, their son saved it.
- [d] A young girl tells the story of an indomitable woman who created an illusion of security for her family.
- [e] A young woman's desire to adopt a small boy leads her to romance.
- [f] A woman lawyer's love for her son keeps her in the clutches of criminals until another lawyer saves her.

2. Score one point for each of these stars that you are able to recognize by their private life nicknames:

- [a] Livvy, [b] Missy, [c] Smokey, [d] Ronnie, [e] Gretch, [f] Bogey, [g] Butch, [h] Dolly.

3. Which stars, because of past experience, could fill these jobs? Again, one point for each right answer.

- [a] Elevator operator, [b] Radio City guide, [c] Potato salad supplier [d] Saxophonist, [e] Toy clerk, [f] Street car motorman, [g] National Cash Register salesman [h] Bond salesman, [i] Kings Guardsman, [j] Radio sports announcer.

4. Gone from the screen but not forgotten, you'll remember them by these thumbnail biographies—you hope! Score three points for each correct one.

- [a] Winner of the first Academy Award for outstanding performance, she now is married to a famous dress designer.
- [b] Another Academy Award winner, she now is found most frequently at skiing resorts with her ski champion husband.
- [c] Long known as "America's Sweetheart," she is married to a former band-leader and actor. They both produce pictures now.
- [d] The symbol of the flapper age, she married a cowboy star. Today they are real ranchers.
- [e] Once a serial queen, she now conducts a successful public relations office in Hollywood.
- [f] A top silent star, she is known as the "Story Book Lady" and as the creator of a fabulous dollhouse exhibited for charity.

5. For one point each, what cities do you associate with these pictures?

- [a] Naked City, [b] Northside 777, [c] The Late George Apley, [d] Arch of Triumph, [e] Body and Soul, [f] Voice of the Turtle, [g] To the Victor, [h] Dark Passage.

6. Eighteen actresses have won the Academy Award for outstanding star performances. Score yourself one point for all you can name up to ten.

7. These houses are famous although they existed only in fancy. Score two points for each answer. In what pictures did you find:

- [a] Tara Hall, [b] Manderley, [c] The Spanish Bit, [d] Gull Cottage, [e] Back of the Moon, [f] Harrow, [g] The Naughton Cottage, [h] Hindley Hall.

Answers:

- 1. [a] "Gone With the Wind," [b] "Rebecca," [c] "Duel in the Sun," [d] "The Ghost and Mrs. Muir," [e] "Leave Her to Heaven," [f] "Foxes of Harrow," [g] "Claudia," [h] "The Paradine Case."
- 2. [a] Janet Gaynor, [b] Jennifer Jones, [c] Ingrid Bergman, [d] Joan Crawford, [e] Olivia de Havilland and Loretta Young.
- 3. [a] Elevator operator, [b] Radio City guide, [c] Potato salad supplier, [d] Saxophonist, [e] Toy clerk, [f] Street car motorman, [g] National Cash Register salesman, [h] Bond salesman, [i] Kings Guardsman, [j] Radio sports announcer.
- 4. [a] Winner of the first Academy Award for outstanding performance, she now is married to a famous dress designer.
- [b] Another Academy Award winner, she now is found most frequently at skiing resorts with her ski champion husband.
- [c] Long known as "America's Sweetheart," she is married to a former band-leader and actor. They both produce pictures now.
- [d] The symbol of the flapper age, she married a cowboy star. Today they are real ranchers.
- [e] Once a serial queen, she now conducts a successful public relations office in Hollywood.
- [f] A top silent star, she is known as the "Story Book Lady" and as the creator of a fabulous dollhouse exhibited for charity.
- 5. [a] Naked City, [b] Northside 777, [c] The Late George Apley, [d] Arch of Triumph, [e] Body and Soul, [f] Voice of the Turtle, [g] To the Victor, [h] Dark Passage.
- 6. [a] Janet Gaynor, [b] Jennifer Jones, [c] Ingrid Bergman, [d] Joan Crawford, [e] Olivia de Havilland and Loretta Young.
- 7. [a] Tara Hall, [b] Manderley, [c] The Spanish Bit, [d] Gull Cottage, [e] Back of the Moon, [f] Harrow, [g] The Naughton Cottage, [h] Hindley Hall.

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STARLET

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Photoplay Fashions

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Mona Freeman is a dreamy blonde who is romantically lovely in the Paramount picture, "Isn't It Romantic?"

The newest back-swept skirt in authentic plaid and a buttoned-up-the-back blouse give this Doris Dodson dress of lightweight wool its beguiling name "Backward Glance." Also forest green in sizes 9-15. \$17.95 at Oppenheim Collins (Jr. Dept.), Brooklyn and New York, N. Y., and Kaufmann Dept. Stores, Pittsburgh, Pa.

Velvet Madcaps beret about \$6.95.

For other stores in your vicinity write to the manufacturer listed on page 81.

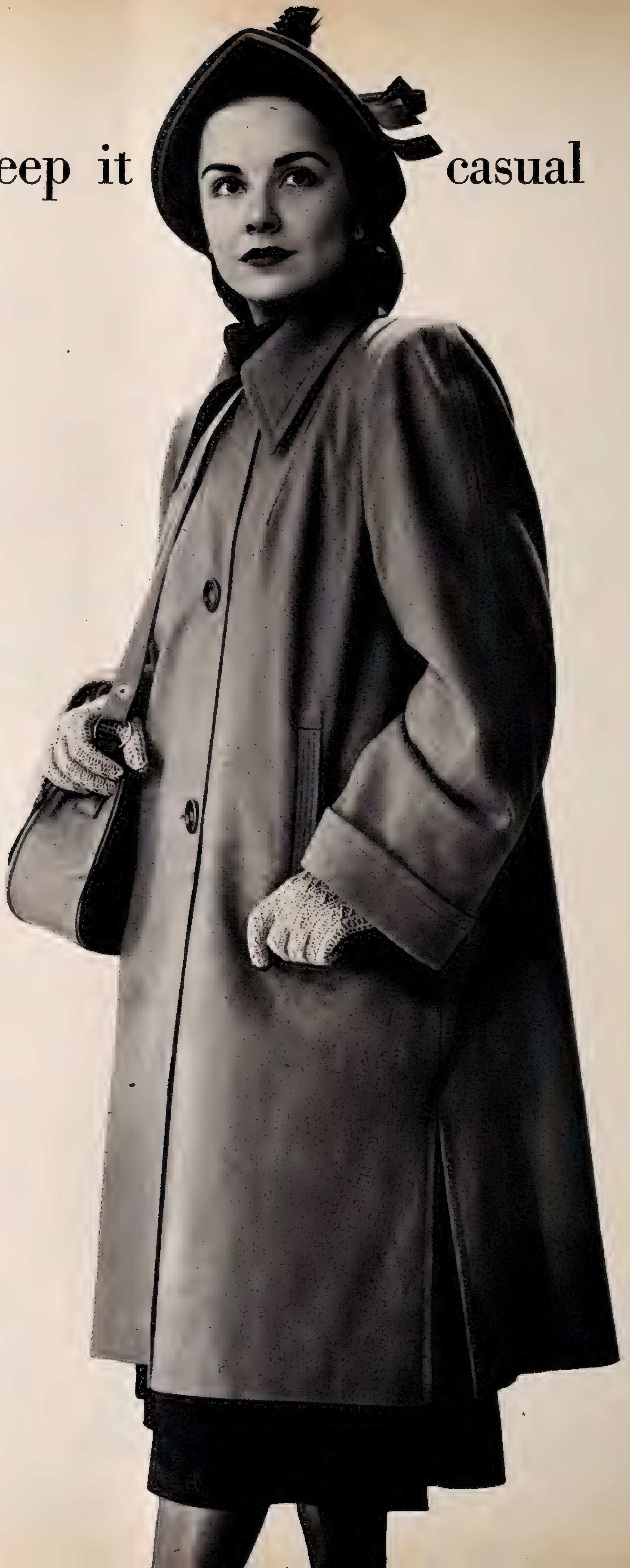


Keep it casual

Joan Chandler is pert and provocative in Alfred Hitchcock's newest thriller, "Rope," a Warner Brothers release

A classic covert coat by Sportleigh that is indispensable to your fashion life. Comes in heather blue or neutral. Sizes 8-18 or 7-15. \$40.00. Matching hat \$11.95. Shoulder bag \$8.95 at Lansburgh & Bro., Washington, D. C., and La Salle & Koch Co., Toledo, O.

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Red Blouse, Plaid Skirt

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Reliance Mfg. Co.
212 West Monroe St.
Chicago, Ill.

Corduroy Jumper

Korday
991 Avenue of the Americas
New York, N. Y.

Blouse

Vicki Lynn
2 Park Avenue
New York, N. Y.

Three-button Pumps

Sandler of Boston
183 Essex St.
Boston, Mass.

Velvet Beret

Madcaps Co.
28 West 39 St.
New York, N. Y.

Stores selling Photoplay Patterns

Gimbels

New York, N. Y.

The Hecht Company
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Pattern Sketches



Front



Back



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*For a Vibrant
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There's a "Perma.lift"* Pantie designed just for you—the comfortable pantie preferred by millions of smartly styled women. The exclusive magic inset designed in the front panel is your guarantee that your "Perma.lift" Pantie won't roll over, won't wrinkle, won't bind, yet it stays up without stays. Be expertly fitted at your favorite corset department. Buy and try a "Perma.lift" Pantie today—\$5.00 to \$12.50.

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* "Perma.lift" and "Hickory" are trademarks of
A. Stein & Company (Reg. U. S. Pat. Off.)

Sweet sixteen, **Lois Butler** is the petite new singing sensation in Eagle Lion's "Mickey".

City-wise dark tone stripes with a flirty sleeve ruffle and silver buttons in Dan River chambray. A Kay Whitney in sizes 12 to 18 for the petite miss. \$6.95 at Famous Barr Co., St. Louis, Mo.; Schuster, Milwaukee, Wis. and Rich's, Atlanta, Ga.

For other stores in your vicinity write to the manufacturer listed on page 81



Autumn Notes

Right now you're thinking about fall and wonderful new clothes and accessories. But don't forget you've got to start out with a good basis or all is lost. We're talking about girdles. The new ones really do everything nice towards slimming. Two-way stretch for the young, strategically boned ones for those who need more control. Gay girdles are now trimmed with appliqued lace designs or painted motifs. Slips have never been prettier with deep lace or eyelet hem flounces and for those who can wear them, the slips with built-in bras are so comfortable. And don't worry about your line, for the bra designers have a type and size for every figure—in strong wearing fabric or the filmiest net. Stockings are their loveliest in soft muted tones.



A trim corduroy jumper by Korday and a ruffled collar and deep cuff blouse by Vicki Lynn gives you perfect fall teamwork. Both come in vivid colors. Jumper sizes 10-18. \$10.95. Blouse sizes 32-38. \$3.95 at Gimbel's, New York, N. Y. Sandler of Boston's three-button pump in leather or suede. \$8.95 at I. Miller & Sons, New York, N. Y.

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PHOTOPLAY'S *Pattern of the Month*

PHOTOPLAY PATTERNS,
205 East 42nd Street,
New York 17, New York

Enclosed find thirty-five cents (\$.35) for which please send me the Photoplay Pattern of the Rosalind Russell—"The Velvet Touch" dress in size (Circle size you wish) 12—14—16—18—20

My name and address is: Size:

Name.....

Street.....

City..... State.....

Rosalind Russell's dress designed by Travis Banton and worn in Independent Artists' "The Velvet Touch," an RKO release

There's excitement in the scarf drape of this new fall fashion. The soft fluid skirt lines and self-covered belt make your waist look tinier. Mallinson's drapable Cathay crepe would be ideal for this pattern. Ask to see this fabric in the rich new Tapestry colors.

For sketches and stores carrying Photoplay Patterns see page 81



Travis Banton
Designer of "Velvet Touch" Dress

HOW IS YOUR CLOTHES LINE?

A Travis Banton designed costume is something for which all women long once they have seen a beautiful Banton fashion on the screen. So this month we choose, as Photoplay's Pattern, the dress that Travis created for Rosalind Russell to wear in "The Velvet Touch."

Speaking of this year's fashions Mr. Banton says, "If a woman uses discretion and follows a modified version of the new look, she will be able to enjoy her clothes for several years. However, women who go overboard for extreme styles undoubtedly will, in a short time, find themselves with clothes that look dated."

"The most flattering mode a woman can wear is the fluid drape line which I have used year in and year out, and which you'll find in the Rosalind Russell 'The Velvet Touch' pattern this month. This line suits all types of figures, as it lends grace and feminine softness."

"For real figure beauty no color is more effective than black. My second choice is the gray or beige tones. These colors come in such a wide range that be you blonde, brunette or red-head, there is a shade just right for you."



SLIM

and LITHE
as a dancer

in a

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If not at your favorite store, write us for the name of the store nearest you at which Sturdi-flex is available.
Kleinert's, 485 Fifth Ave., New York 17, N. Y.



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STURDI-FLEX

*®

Fall Frosting

(Continued from page 67) many shades and many materials, beneath that black lace, with or without the sequin trim. In deeper shades of shiny satin, emerald green, burgundy reds, rich blues or light pastel colors, providing the material is dull. How about remodeling that crepe or faille or silk suit that's been hanging in the closet—and beading it up a bit? You'll only wind up with a knockoutfit for fall!

Just as spectacular but not as practical is the startling "at home" costume that Connie Moore breezes around the family mansion in. It's a dirndl skirt made entirely of squirrel pelts, pocketed and very full. With it she wears a black wool jersey pull-over sweater with push-back sleeves. Everything is kept in place with a silver kid belt. Of course, a soft gray wool skirt made the same way, with various contrasting pull-over tops and good-looking sandals, would be just as attractive. Especially since one hardly hears of slacks in any form being worn around the house any more, with all fashion going so extremely feminine.

Suit weather is coming up any minute and Dotty Lamour brought back a stunner from New York—a perfect job for the between-season days. The box jacket has a suggestion of swing. It also has a shirt collar with curved edges and the skirt is straight, calf-length and pleated only in front. It's of soft green doeskin flannel. She wears white blouses with it and usually a brightly-hued scarf knotted at the throat. Brown or black accessories, or dark green, go well with the lovely autumn shade of this suit.

THEN there's that stunning suit of pussy-willow gray corded wool that Irene Dunne wore when lunching at L'Aiglon. It has a slightly flared four-gore skirt and is topped by a jacket featuring bellows pockets faced with a slightly deeper shade of gray. Irene fastens a diamond and ruby clip over the flap of one of the pockets which are at the base of the hip-length jacket. Any hunk of good-looking jewelry would be an eye-catcher if placed in a spot like that where you'd least expect it. Irene wears a huge brown alligator shoulder-slung bag, alligator pumps and alligator gloves with this outfit. And a small, soft beret-type of lid of the same material as the suit.

Mona Freeman has a slick suit that falls more into the spectator-sports class, but is perfect for any daytime hour. Of medium blue lightweight wool, its long-sleeved cardigan jacket fastens with smoked pearl buttons. The sleeves have turn-back cuffs of the same material. The slim skirt is box-pleated in front, with the pleats stitched down almost to the knees. Soft white blouses with little collars outside the jacket, or no blouse at all with the jacket buttoned up and topped perhaps by a contrasting scarf or lightweight fur piece, are two ways this casual costume looks well. A tiny, tailored hat to match brown or black accessories

There's a prize catch to the

American Waltz Contest

in September Radio Mirror Magazine

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Meier & Frank Company, Portland, Ore.
B. Forman Co., Rochester, N. Y.
Famous & Barr Co., St. Louis, Mo.
Woodward & Lothrop, N. Bldg., Washington, D. C.

would be a really necessary finishing touch.

Anita Colby was with Clark Gable at the party given after the "Emperor Waltz" premiere, and we got not only an eyeful but an earful. Anita was wearing a knockout red taffeta evening cape, right to the ground. It hung with great fullness down the back, tied softly at the neck with a large bow of the taffeta. (Hmm, mm—looks like red is coming in as strongly around here this fall as emerald-green did last year.) That Colby was sporting a huge dome-type ring of rubies with tiny diamonds in between, and Clark said he gave it to her for a "going-away present." But he's the one who went away—to Europe! Miss C. told us that while she was in New York, she took all those gold cuff links she used to wear with tailored shirtwaists and had them put into her best pairs of gloves. We really should say, she took her one-button shorties to somebody and had an extra buttonhole added to each, so that she could use the idle links in that manner. It's a wonderful idea. And if your brother or your husband or your pa suddenly finds his cuff links missing, blame Colby, not us for relaying the news!

PAULETTE GODDARD showed up at the "Emperor" party wearing a jewel-studded tiara on her head. A crown, yet! But honestly, her coiffure, which was long and a bit frumpy that night, really wasn't what you'd expect with that kind of headgear! However, Paulette's hair—don't had nothing on Garbo's the night that the swank new Ocean House down at the beach opened with a beautiful, formal ball. It's the old Marion Davies beach "castle" remodeled into a really divinely decorated resort club-hotel. Garbo was wearing a gown topped by a brocaded lamé jacket and was fairly unrecognizable, not only because she was "dressed up," but because her hair was going up, down and in all directions at the same time. Most of the Hollywood belles have cut it off real short. And they're wearing it in tiny curls or slick, soft swirls framing their faces.

But we want to get on to Dixie Crosby who, of course, was with Bing at the "Emperor Waltz" party. She looked so lovely and Bing looked so proud of her in her festive gown of white lace with very simple lines and a long, fitted bodice. The full floor-length skirt was studded all over with iridescent sequins. The top was high-necked and had a little turned-back collar, also studded with sequins. Dixie wore long white lace gloves (the bodice was sleeveless) which, too, were studded with the paillettes. There's one thing certain, get yourself gloves of satin, crepe, suede, lace or what have you for evening wear—and get 'em loooong. But get the gloves!

THE END



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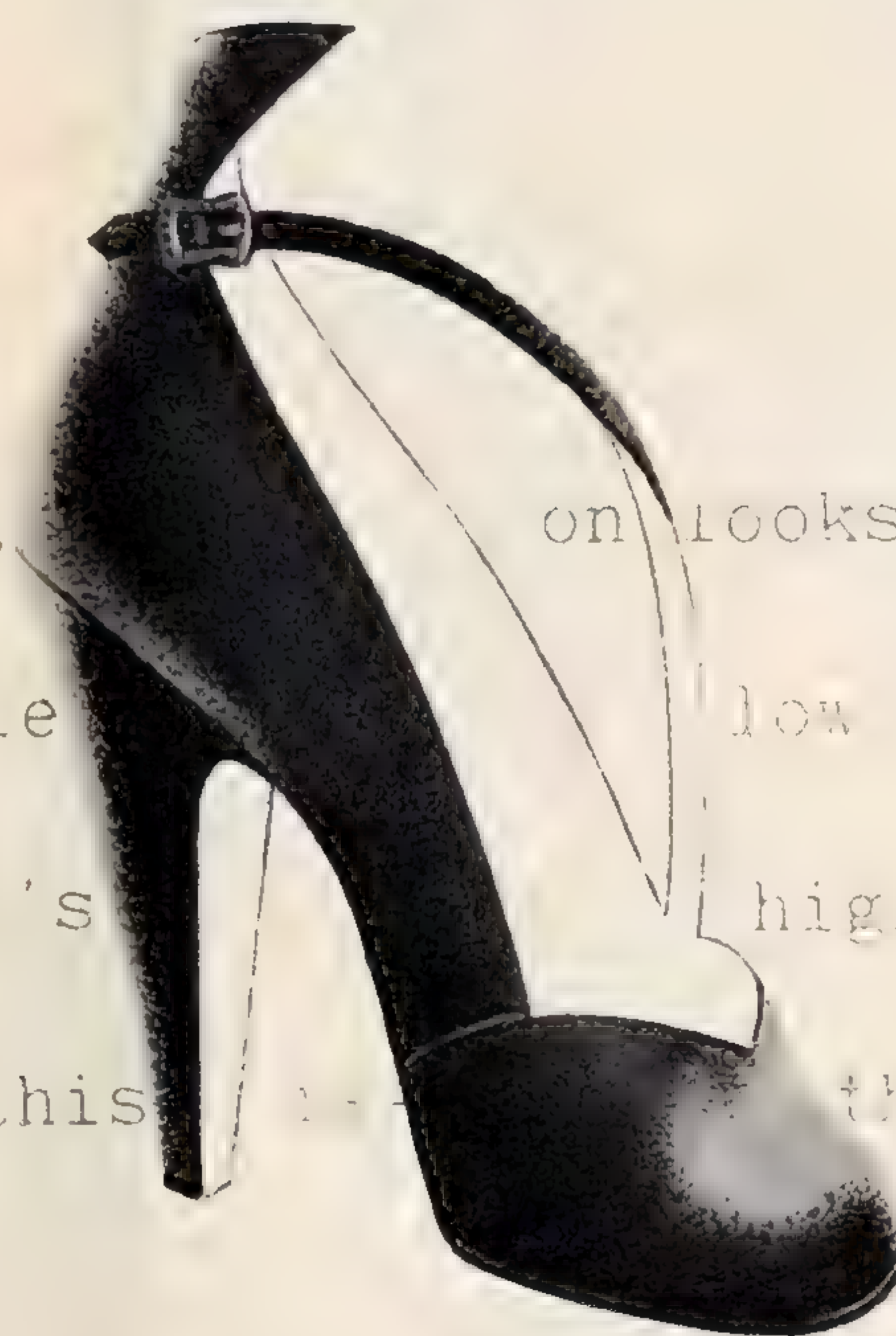
FALL NEWS

long on looks, high in

style low in price

it's high in favor

this the June



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Beauty Spots



Tall and trim: lovely motion-picture actress Vivian Blaine

By Mary Jane Fullton

A Shapely Beauty

VIVIAN BLAINE, Twentieth Century-Fox player, recently made a personal appearance at New York's famous Copacabana. Like everyone who appears before an audience, she was worried over the kind of reception she'd receive and consequently lost her appetite and some weight. So when the customers gave her an enthusiastic, friendly welcome, she felt relieved and her appetite immediately bounced back to normal.

However, she's going to watch her diet so carefully that she doesn't gain back the ten pounds she lost by eating too much mayonnaise and oily dressings on salads, drinking too many sweet drinks, and indulging in other "fattening" palate delights. She's not going to eliminate them from her diet; she will just partake of these things in moderation.

Vivian is tall, and has a trim, shapely figure. However, she's a movie actress and the camera has a way of making one appear ten pounds heavier. Haven't you noticed this when you've looked at a snapshot of yourself? Pride in her looks is another reason. But most important of all is keeping her husband's admiration. Even though you may not be a beauty like Vivian, being a woman, you can surely understand her feelings on this subject. And if you're overweight, how about either taking a salon reducing course or enrolling in a good home reducing course? If, on your vacation, you have put on five or ten pounds, take them off at once, so you'll be able to get into your fall clothes.

Fragrance Lends Enchantment

During the summer, Vivian keeps a good supply of floral and spicy scented toilet waters and colognes on hand. After relaxing in a scented tub bath, she pats herself dry with a clean Turkish towel. Rubbing yourself dry in warm weather, she points out, stirs up the circulation and makes you perspire more. Then she applies an underarm deodorant and perspiration check. As the final touch, she gives her body a refreshing rubdown with either cologne or toilet water, and dusts on bath powder, before donning sachet-scented clean underwear. ... There's a romantic intoxication in flower fragrances.

envy Green

turns every eye your way . . .



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Doris Dodson

JUNIORS

The shouting's about "News Maker"... middy-line headliner by Doris Dodson. White-ground plaid wool-and-rayon in combinations of blue and rust; green and maroon; red and black. Junior sizes 9 to 15, under eighteen dollars.

Star in Your Home

(Continued from page 65) one of California's early "Spanish-type" houses. The bathroom was a mess of "Spanish-type" tile and those silly recessed spaces. The washbasin was about as big as a mixing bowl, the tub moored to the floor with more tiles. The shower was over it, hidden behind a shower curtain.

The first thing was to have plastic marble cemented over the tile. Plastic marble is wonderful stuff. You can buy it in your town, I'm sure, and install it personally with very little trouble. It is highly decorative and modern, a cinch to keep clean and comes in wonderful colors.

I "framed" the washbasin, by putting plastic marble all around it, extending it on either side to the side walls. I mirrored the recesses, particularly the one above the washbasin. I put shag carpeting on the floor, straight to the baseboards. For window hangings, I used bath towels for the valances, hanging them in neat, small swags. They come, as you know, in wonderful fast colors. Glass doors were installed on top of the tub, to box the shower. On the wall opposite, I hung a pair of deep shelves, on which bath linen could be piled.

Now, let me analyze for you why I did each of those things. By boxing in the washbasin and mirroring the recess over it, I created a bathroom dressing table. (Look at the photographs of Jeanette MacDonald's bath-dressing room illustrated. It is a perfect example of this boxed-in washbasin treatment.)

THE shag (or cotton) carpeting on the floor may seem a little revolutionary, but in this case I had to cover bad flooring (as you may have to do in your old bathroom). Linoleum would have been too expensive. This shag carpeting comes with a plastic back. It doesn't have to be bound. You can just cut it to fit. It is lifted up as easily as a small rug when it needs to be cleaned. The effect of it is soft on the eyes and softer on the feet.

The towel shelves, of course, were for added color and used otherwise lost space. As for boxing in the shower, I highly urge it, if you can afford it. If not, I advise your getting any of the new, clear plastic shower curtains.

Lately, I did a very small apartment bathroom with a white washable paper that had a big, splashy geranium design. The ceiling was plain, but where the paper met the ceiling, I appliqued a couple of the geraniums up over the border. To do likewise, just cut the geraniums out of the original paper.

But—maybe you are building your new home. If so, I advise you to make careful plans for a bath-dressing-sitting room. Yes, it will cost initially, but it will save you time, money, nerve strain and a lot of furniture buying in the future.

If you are building, you should take advantage of tricks like the concealed clothes, shoe and dresser closet in Peter Lawford's bedroom.

This is an excellent arrangement for a man. It does away with bureaus and chiffoniers and such things in the bedroom.

I have one quarrel with this particular arrangement, however. I notice the coats and trousers all have to be hung from the same pole. To my mind, a much smarter use could have been made of the space by employing two poles, one high, for trousers, slacks and topcoats, one at half height, for the jackets. In the men's furnishings department of a department store you will see this in effect.

Women's closets need this principle even more. I like them to have separate closets of many types. This actually takes

WRITE FOR THE NAME OF YOUR LOCAL SHOP . . . DORIS DODSON, DEPT. P9 ST. LOUIS 1, MISSOURI

no more space than one big, inefficient catch-all of a closet, but it does take planning.

Mirrored walls are practically an occupational disease with Hollywood. As I have said before, they are lasting, they are useful and their decorative value cannot be surpassed. And in Hollywood, they hide everything.

I've used Olivia de Havilland's bed-sitting room as a charming example. Livvie has one high-poled closet for evening clothes and daytime coats; one double-poled one for suit jackets, skirts and daytime dresses; one closet, hiding many narrow drawers for holding lingerie, stockings, bras, gloves, and above them a small-poled space for blouses, a particularly well-planned arrangement for shoes and another for hats on hat-stands, all cleverly hidden behind mirrored panels. All this is a matter of pre-thinking and final execution. If you are building or altering, it won't be cheap to install these closets, but it will be cheaper than buying dressing tables, chifforobes and the like.

FOR some tricks along these lines: Plan as many shallow drawers as you have classifications of apparel. For myself, I have one drawer partitioned into squares in which I keep belts, one belt to each square. It keeps the belts from uncurling when not in use. It means you can select your favorite without upsetting the lot (just as Joan Leslie can get out one pair of shoes without having to smudge all of them). It also means you know where everything is at a glance. Have a deeper drawer for sweaters, which should never be hung; narrow ones, again for scarves, stockings and such.

You can buy quilted satin in your department store. Cut yourself some cardboard backings, an eighth of an inch shorter than the inside measurements of each drawer. Cut the quilted satin to the exact inside drawer measurement. Using vegetable glue, which you can buy in any hardware store, paste the satin on top of the cardboard. *Voila*, you've got perfect linings to go beneath your treasured nightgowns and finest nylons! And they are easily lifted out for cleaning or dusting.

Another nicety you may have, at penny value, is a fragrance that will greet you every time you open a closet door or drawer. You get this by painting the inside of all of them with liquid sachet after the regular paint is dry. This is colorless. You can get it at most drugstores or beauty parlors. Its scent lasts for months and when it wears out, you simply apply another coat.

Now, in case you are muttering that mirrors are too high-priced for your budget, don't think you can't do closets of this type anyway. You can always paper the doors. Joan Crawford has done this so efficiently in her upstairs sitting room that you don't even know the closets exist there. Or you can always cover them with the same material you are using for your window hangings. Either way, you have charm.

Actually, it all boils down to using your imagination for living. Going back again to Jeanette MacDonald's bath-dressing room, by putting that washstand behind mirrors, by using the otherwise useless space below a window, by boxing in her tub she achieved a delightful room.

You, too, can live like a movie star in your home and go out looking like a glamour girl by using decorative touches like this.

In fact, next month I'm going to tell you how to live like a glamour girl in one room. You really can. I'll prove it to you.

THE END

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Truth or Consequences

(Continued from page 55) quence on the screen or elsewhere. Why won't you pose in bathing suit art?

A: Because I don't think I look like Lana Turner in a bathing suit, frankly.

6. Q: By my figures, you're being much too modest. But I do seem to remember you very well in some pirate pictures of a very pleasant period. Why do you approve of those costumes?

A: Some stars are not reluctant about showing their legs and I have no inhibitions about showing my shoulders. Besides, I think certain period costumes are much more romantic looking than modern clothes.

7. Q: Are you dominated by your husband, Director Will Price?

A: He would completely deny it, but I think I am. In marriage a man must take the lead. If he's not the head of the house, where's your marriage?

8. Q: What provocation do you think you rightfully give him to exercise a little domination?

A: Travelling. My husband likes to travel, to just take off on trips on a moment's notice saying, "Let's go." But I don't like being on the move. I like to stay in my own back yard. I always dread the crowds and the confusion of travelling and I get crankier as the time approaches. But when he wants to go, I go with him and I must admit that most of the time I enjoy it—after we get there.

9. Q: Do you consider yourself a good actress?

A: Actually, you are only as good an actress as the script and the director who coaches you. The director okays the "take," you don't.

10. Q: Do you think you're too "cool" on the screen, emotionally speaking? I once read a surmise of the sort and believe you should be given the chance to answer it.

A: No, I don't think I'm "cool" on the screen at all.

11. Q: Do you think an actress should experience emotions to be better able to portray them?

A: That, I think, is a lot of tommyrot. You call yourself an actress because you are able to portray an emotion. If you have to resort to having lived it, then you're imitating—not acting.

12. Q: What picture did you most dislike doing? And what do you consider your best performance?

A: I can't answer the first question. But my favorite was "How Green Was My Valley." (For not answering the complete question, Maureen is blindfolded and told she has to walk on glass. But Ralph uses the old initiation gag—broken-up egg shells.)

13. Q: How's about a recipe for genuine Irish stew?

A: It won't be the glamorized version. I'm afraid you won't like it. Real Irish stew is made of the lap of the mutton, the fleshy part under the breast of lamb. You put onions and potatoes with it and simmer at low heat for hours until it's like mush—but wonderful mush! Then you season with a little kitchen spice, if you want to. Here you call it "Kitchen Bouquet." In Ireland we call a similar spicy powder "Bisto."

14. Q: Name two people whom you most admire for their achievements, in Hollywood or elsewhere.

A: Eamon De Valera because he's one of the great statesmen of history and because he's done so much for Ireland. In Hollywood, Director John Ford because of his brilliance and his wonderful understanding of people.

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Dept. P-2

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15. Q: What are you most sensitive about? (Because she wouldn't answer, Maureen had to play baby sitter for Ralph—and entertain him till he finished his all-day sucker. Anyway, Bronwyn had fun—bringing all her dolls and toys to help Mommy.)

16. Q: What do you notice first about people you meet?

A: Their eyes. I look at hands too. I'm an amateur palmist and I used to read hands very well.

17. Q: If you had to choose between having brains or beauty, what would your choice be?

A: I'm afraid I would choose beauty, principally because I believe women are only happy with a man. I would prefer it to be accompanied by good common sense. But brains all by themselves, no thanks.

18. Q: Do you think beauty can be a handicap in Hollywood?

A: Career-wise, yes. I was picked as an actress first and in a contest where all contestants were equal as to face and features, so I know that I was chosen for ability. But after getting here I was cast in some roles which favored camera angles and appearance rather than acting ability.

19. Q: Tell me honestly, how long does it take you to get dressed?

A: As long as I have—and then some—as my husband could tell you. If I start dressing at ten o'clock in the morning I could still be dressing at seven that night. I'll change my dress five times, trying to decide what to wear. Then my hair, of course, must be combed again, new lipstick applied, my accessories changed. I can put my wrap on, be going through the door, catch a glimpse of myself, decide I don't look good in that outfit, turn around and go back and change again.

20. Q: What other faults do you have?

A: My husband would probably mention my driving. According to Will, I don't drive a car, I "herd" it. He says I drive in the middle of the street as if nobody else were on it. But I've never had any accidents from fast driving. And when Bronwyn is with me, I drive like a lamb.

21. Q: Do you think there are more uninhibited men in Hollywood—or if you'll pardon the expression—more "wolves"?

A: No I don't. In Hollywood, or the world over, as my grandmother used to say, a man is only as wicked as a woman permits him to be.

22. Q: How many marriages does the marital vow allow?

A: One.

(Answer should have been sixteen: Four richer, four poorer, four better and four worse. Maureen, who has a beautiful dramatic soprano voice, to pay for this, had to hunt a four-leaf clover while singing "I'm Looking over a Four-Leaf Clover.")

23. Q: Name three male stars whom you consider especially good-looking.

A: I think James Mason has a great quality. Not that he's "pretty" but he has an attractive face. Tyrone Power is handsome. And Claude Rains, for the great strength and kindness in his face.

24. Q: Do you like to go barefooted, as I've heard? An old Irish custom?

A: Yes, I love to go barefooted—at home, of course. I don't like high-heeled shoes. But I wasn't aware that this charming custom is limited to any particular nationality.

25. Q: What would you adjudge the biggest mistakes you've made concerning your career?

A: I made two big mistakes soon after arriving in Hollywood. My first was in not fighting harder to be allowed to do "Rebecca" when Alfred Hitchcock first wanted me for it. That might have changed the

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course in casting for my entire career. The other was in not continuing studying voice at that time.

26. Q: What would you like to have been, if not an actress?

A: A magazine executive, an opera star or some sort of business woman. At one time I thought I would like to be a doctor.

27. Q: Tell us about your store, "Maureen O'Hara Inc.," in San Fernando Valley. Do you really work there? Are you a good saleswoman?

A: Yes, with my partners, Sue Daly and Lorna Murphy, I shop for merchandise in wholesale houses in downtown Los Angeles. And I work at the shop about two days a week. Yes, I do think I'm a pretty good saleswoman. I was brought up among sales people. My mother has a very successful shop in Ireland now.

28. Q: What was your toughest sale?

A: The first one. On opening day—and what a day! We were open a whole hour and didn't sell anything. Finally we sold a two-dollar bracelet. That got things to rolling and they've never stopped since.

29. Q: Whom do you consider the worst-dressed actress in Hollywood?

(As a penalty for not answering, Maureen [who designs many of her own hats] had to make one of live flowers and wear it to a concert at the Hollywood Bowl. Ralph gave her a watering can to take along in case her chapeau should wilt.)

30. Q: Are you sentimental about keepsakes?

A: Yes, I'm pretty sentimental, and particularly about things people give me. I keep Christmas cards and everything. I still have a piece of my wedding cake. And I still have my wedding bouquet preserved in a bottle of wood alcohol.

31. Q: I don't recall ever seeing a picture of your little four-year-old daughter. Why don't you allow her to be photographed?

A: Because I want Bronwyn to lead as normal a life as possible. I would hate her to see a picture of herself in a magazine. I don't want her to be conscious of the fact that she's the daughter of movie people. It would hurt me for other children to be pointing her out or for her to feel that she is different from them.

32. Q: Do you believe in modern psychology on the raising of children?

A: If you mean just letting children go, rather than risk spoiling their initiative, no. I think some modern psychology is a boon to lazy mothers. A lovely excuse for them not to leave their novels or bridge tables and take the energy and time to supervise and train their children. As for disciplining Bronwyn, we just tell her why something is wrong, emphasizing that the next time this same problem presents itself, she may choose between right and wrong. Knowing that, if she does wrong, she will be punished, but if she does right, nothing will happen. The choice is hers.

Edwards: Good idea. Spare the rod but don't spoil the child!

THE END

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The Woman I Love

(Continued from page 53) The answer: "Yes, and he can be hers."

So in this piece about Susie, the pretty, brown-eyed, brown-haired girl I married, you'll see why she is more than my wife, more than the mother of our little Alana and David—she's also my friend Susie, my best friend Susie.

I'll tell you some things I've never told before . . .

But first, let's get it straight: This will be no smug account of a "perfect marriage." Susie and I would as soon flavor our coffee with insecticide as to pin that dangerous label on our union. Nor will this be a saccharine tribute. Susie isn't the saccharine type. She isn't "perfect," praise be; if she were, she might expect perfection from this all too human and imperfect husband.

Let's put it this way. Susie is right for me. She gives me every reason to believe I'm right for her. We live in the warm loneliness-dispelling assurance that we belong to each other. We get along.

AND one of the main reasons we get along, we both believe, is that we were friends before we fell in love. Marriage counselors today are advising just such a basis—friendship ripening into love—for good marriages. Susie and I didn't have a marriage counselor, but that's how it was with us. We were lucky.

First time we met, neither of us took the count. Neither of us gasped, "This is it!"

The story of Susie's work as my agent has been told often. That's all right. That's "success story" stuff. But Susie and I lived day by day through the early struggles and we didn't know the happy ending. We shared the disappointments and rebuffs, the tiny triumphs of a small part here, a bit there. All I knew was Susie's faith in me. This faith kept her plugging for me at the studios as if I, an unknown, were already using Oscars for paperweights, doorstops and bowling pins.

It was in those days, making the studio rounds together, that we came to know each other. I'm a born worrier, but around Susie I began to feel relaxed, probably because I'd found someone as eager for my success as I was, someone who was worrying for me. We got so we could kid about losing parts—but not always. Susie is a fighter, but she's also a woman. Once, when it looked as if nobody, *nobody* wanted this guy she so believed in, Susie cried.

"Laddie," she sobbed, "they've just got to see what you can do!"

Not for the first time, nor the last, a woman's tears worked wonders. Trying to cheer her up, I forgot my own disappointment, my frequent uncertainty and shyness. I forgot myself.

"They will, Susie, they will," I said with more confidence than I really felt. Oddly enough, I began to believe it. Before that first year was out, I had become increasingly conscious of my need to be with Susie. I was living for the moments I could be near her, talk with her, see her smile. And one day—bright boy, this Ladd!—light dawned. I was head over heels! I rushed to Susie with this amazing discovery and, happily for me, I found her sharing it. I had to be a success now. There was real point in it. And after the first reports on "This Gun for Hire," I felt that I could ask Susie to name the date. My contract wasn't for big money, but the hope was there—in the public's reception, in the fan mail, in Paramount's plans for me. Everything was perfect, until . . .

Well, the bitterness is gone now, and most of the anger. I'm telling this now because it shows, better than I can otherwise, the kind of girl my Susie is.

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Our wedding plans were made and I was floating around on that cloud, when the blow fell. I met Susie that day. I could see she had been crying.

"What gives, honey?" I asked.

"Laddie," she said, fighting back tears, "I can't marry you . . ."

She was kidding, of course. She had to be. I knew this and yet the very words punctured that cloud of mine. I felt as if I'd crashed to earth.

"Don't rib me, Susie, about *that*," I managed. "I can't take it."

"It's not a rib, Laddie. I can't marry you—and I can't—can't tell you why."

It was preposterous, absurd, unthinkable. It didn't make sense.

"I'll find out what's behind this, Susie, if it's the last thing I do," I said finally. "You are going to marry me!"

I had a hunch and it was correct. The gossips made her believe that marriage would hurt my career. This revolting notion was practically Hollywood dogma a few years ago. And Susie—my friend Susie—cared too much for me to risk defying it! What success I'd had was as much hers as mine, if not more. But now, on the mere chance that marrying me *might* hurt my career, she was trying to step out of my life!

Boiling mad, I told a few people off—and not too politely, either. Then I went to Susie. I argued, I pleaded, I stormed, I begged. And finally I told her (which was true) that if she *didn't* marry me my career would be over. Without her, I didn't want it. That did it and only that.

And that's my Susie. Always thinking of me . . .

In so many ways she thinks of me. She knows my idiosyncrasies and pampers them. She knows I hate telephoning so she does it for me when she can. I dislike the fuss and clutter of house cleaning, and that too is all done, with the help departed, before I'm home. She knows that I'm an erratic eater. So, cleverly and unobtrusively, she keeps me adequately stoked with vitamins. She's a great cook and I like to show off her culinary talents. When friends are in for an evening, I'm sure to ask Susie to whip up a late snack. Never anything simple, like scrambled eggs. No. I want those puffy German pancakes or a cheese souffle—something that's a real

production. I'm proud of her artistry.

She "converts" to things I like with gratifying rapidity. Like having at least some furniture a man can put his feet on. Like our little Hidden Valley ranch, where we spend so many weekends. At first she was sure she wouldn't care for it. Within two weeks she was as crazy about it as I was. Same way with horseback riding. She took it up because I did. Now—well, you know I almost lost Susie when little David was born. Three weeks later, she was complaining because she couldn't go riding, right then! When I wanted a gun collection, Susie had qualms. But it was Susie who started it for me.

She is smart and practical. With a mind of her own, she speaks it freely. Working as a team, we thresh things out. But she has a talent for making me feel that, in the end, I'm the boss—which is how she likes it. Came a time a few years back when I was fed up with my contract and the way things were going in my work. Impetuously one day I called my agent (Susie had resigned the job shortly after we married) and told him I was through. I went home and told Susie what I'd done.

This could mean the end, or at least a terrific gamble with the career she had done so much to build. It could mean the end of her security. But Susie didn't hesitate.

"Good!" she said.

We took a trip up north. When I'd begin to worry, Susie wouldn't let me. "Let's think of something else," she'd say. "Things will work out."

And they did. Shortly I was back at work, my difficulties all adjusted happily.

Wives are supposed to nag, and I wonder about that. "Are you a nagger, Susie?" I asked her one day.

"Of course I am," she laughed. "All wives nag. We can't help it."

If she does, she hides it from me pretty well. She's a great ribber, though. She calls me "Father Ladd" whenever I assume a stern paternal air around the children. I always say that Susie is too "soft" with them. If the kids ever write an "I Remember Mama," I'm sure Susie will be a nice heroine. What I'll get, of course, will be a "Life with Father"!

My friend Susie is honest, but I'm on to one of her little (Continued on page 98)

Take it easy!

There are still plenty of chances to win that picture of your favorite star. Every month Photoplay presents the ten winners of our Portrait Poll Contest with personally autographed pictures of their favorite stars. All you have to do is write us—in twenty-five words or less—why a certain star is your favorite.

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9 out of 10 Screen Stars use Lux Toilet Soap — *Lux Girls are Lovelier!*

(Continued from page 96) white tricks. I have a hard time finding the paper around home if there's a bad review of Ladd in it. When I ask, she looks innocent and says, "Why, I'm sure it's around somewhere." Which is a fact, because she's carefully hidden it. That doesn't apply to constructive criticisms—only to smart-aleck barbs meant to display the writer's cleverness.

Susie—ever and always, praise be!—is feminine. She has a feminine weakness for jewelry and perfumes, both in moderation, and for nice clothes. She's a stickler for good grooming and for cleanliness. If she uses hair-curlers or face creams I never see them on her. And I've never seen her slopping around the house in a soiled dressing gown or run-down slippers. Women who do that, she says, are merely telling their husbands: "Well, I've got you, fellow. Now I can relax!"

Like most husbands, when we're going out for the evening I often have to wait while my wife finishes dressing. I used to be genuinely annoyed by this; now I only pretend to be. The results are worth it, for one thing. Then I remember that she starts later than I, because she's still seeing to the children and to household odds and ends while I'm already in the shower.

My friend Susie and I, we get along. Being human and married, we have our little differences now and then. But they're very

small differences. I'll tell you about the "insurance" we took out, early in our marriage, to keep them small and to ourselves.

It was at the time of that "first quarrel" which comes to all newlyweds. Ours, over something so trivial we can't remember what it was, was a humdinger.

WE'D gone 'round and 'round, hurt and pouting like embattled children, far into the night. Finally I thought I'd end it by going upstairs. I did, but Susie didn't follow. After a while I called down, still stern and bellicose: "You going to stay down there all night?" No answer. I went down, calling again. Still no answer. Susie was gone and I was panicked.

I found her outside, walking in the night, trying to calm her nerves and reason things out. I brought her in, and we went into that little matter of scaring silly a guy who really loved her. And finally—with penitence on both sides—we made our pact: Never, never would either of us leave the house in anger.

We recommend that pact. Too many married people, closing doors on a house, have learned too late that they were closing doors on a life as well.

We love our home, and you'll find both of us there most evenings. I have men friends, good friends, but "nights out with

the boys" hold no lure for this one. Susie and I read, we listen to music, but mostly we talk. What about? Everything. The day's doings, the children, the news, politics, books, horses, the ranch, the past, the future, the present, everything. We're always planning—big things and little. We build houses and tear them down. We plot pictures and pull them apart.

And when we have a problem, we really tear into it, batting ideas back and forth until we have the answer. Maybe it isn't the right answer always, but it's ours. Neither of us believes in running off to relatives or friends with our troubles.

The way Susie and I talk, I'm reminded of that old Doc Gibbs in Thornton Wilder's "Our Town." Doc Gibbs confessed to his wife—after twenty years—one of his "terrors" as a bridegroom. He had been afraid they would run out of conversation in a few weeks, and then would eat their meals in silence ever after. But "you and I've been conversing for twenty years now," he chuckled, "without any noticeable barren spells."

With Susie, God willing, I believe that twenty, or forty, or fifty years from now, I'll be able to make the same speech. And I can't think of a nicer compliment I would pay the wife who is also . . . my friend Susie.

THE END

The Punch in Judy

(Continued from page 41) She worried especially over this picture because it marked Fred Astaire's return to the screen. She told friends she hoped she hadn't failed him in the dances she did with him. "Judy," her friends reassured her the day of the preview, "you must calm down. The picture is a great hit. Have you eaten anything?"

"I can't eat anything. It comes right up," she says.

But once at the preview—hearing that first laugh—Judy laughs, too. She goes to the party afterwards at Romanoff's—enjoys the lavish supper, has fun. "I just die," she admits, concerning these "tortuous" occasions.

She talks with the same intensity with which she acts, dances or sings. There's no "casual" conversation with her. Every sentence is marked with superlatives usually accompanied by expressive gestures. If she even comments on the weather, you can fairly feel the sunshine pouring in, the raindrops beating on the windowpane.

For no reason that Chuck Walters, who directed her in "Easter Parade," or anyone else can think of, Judy designates her approval of anything with, "Oh, that's very soothing."

It was Judy's first day on the "Words and Music" set after not working for some time. She talked of her latest enthusiasm which is sewing. "I picked it up from Sylvia Sidney, my best friend. Sylvia sews so beautifully. I got one of those form things and I've made a robe, a cotton evening gown—that kind of clothes."

Asked if she had turned out any little numbers for Liza, she said, "Oh, no, I'm not good enough for that. I wouldn't want hers to look homemade."

Producer Arthur Freed, who has produced fourteen of her pictures and has the utmost respect for her talent, says, "Hers is an honest humility." Arthur Freed, incidentally, was present on the momentous occasion of Judy's audition at M-G-M. Then a plump little member of the "Gumm Sisters," she so captivated her official audience with "Zing Go the Strings of My Heart," that she was then

and there on her way to becoming a top box-office success.

She has great personal warmth, Judy, and a gay gamin quality that enables her to laugh at herself.

Chuck Walters calls Judy a director's dream girl, not just because she takes direction so beautifully or because of her great acting talent, but because she's so cooperative. "Just toss Judy the ball and she carries it for a home run," he says. "She never goes glamour girl on you."

Actually she's always ready to sacrifice glamour for realism; as witness the mangy-looking wig, the tooth blacked out in front, the tattered costume, of the tramp number in "Easter Parade." She disapproved of a more flattering costume, saying, "This isn't half gruesome enough." She found a size forty tux, had it torn up and put back together, then relaxed happily at the ludicrous effect achieved.

AT LARGE parties Judy is likely to be a quiet and retiring, almost shy. However, if a hostess insists—she accedes graciously and sings. Until, all too suddenly for those present, it's four o'clock in the morning.

Proof of how Judy sends her public when she sings is the fact that nobody ever noticed that she once sang the wrong words when she sang "The Trolley Song" in "Meet Me in St. Louis." She "chugged" when she should have "buzzed." It happened like this: After Judy had run through the lyrics, the director suggested they record it with the orchestra, then play it back to study it. Judy stepped to the mike and sang the song from memory, singing it so brilliantly and with so much spirit that the director said, "That's it! Print that." No heed was paid to Ralph Blane, the conscientious writer, who was aghast that they were "printing" the biggest production number with Judy repeating, "Chug, chug, chug, went the motor," when she should have been singing "Buzz, buzz with the buzzer" instead.

"With Judy singing it as she did nobody ever will notice," the director insisted.

The song, as you know, was a smash hit, became number one on the Hit Pa-

rade. And nobody ever did notice.

Ask if it is not difficult to be directed by one's husband and live with him at the same time, and Judy laughs softly.

"Not with Vincente. He's so wonderful, so brilliant in so many ways—not just as a director." For their second wedding anniversary, Vincente had a tortoise-shell brooch designed for her. "I don't know where he gets all the valuable pieces," Judy says. "Once he talked a museum out of one."

Ask about little Liza Minnelli of the dark hair with golden glints, the black-brown eyes with their long black lashes and Judy says gently, "She's my life." Liza, who sits with her father beside the cameras, gravely eyeing the grips on the catwalk overhead, never spoils a "take." When a record of Judy's is played she comments approvingly, "That's my Mama." And she demonstrated her vocal ability by singing "Happy birthday, Mama," to Judy an entire afternoon.

Judy observed her birthday with her husband, her baby and old friends like her dancing stand-in, Betty O'Kelly. She wore the mandarin-style lounging pajamas Sylvia Sidney gave her, enthused over the mink jacket Vincente Minnelli chose for her, and looked often towards the photograph of Liza that Vincente had taken and had framed as Liza's gift.

Liza, however, insisted on picking her own birthday present for Judy—a bouquet from the garden of a stranger. She had gone for a walk in the hills with her nurse when the inspiration struck her. So she stopped at the nearest flower bed and was interrupted by the owner. Gravely she announced, "I am picking flowers for my Mama." "Wouldn't you like to come with me and pick some prettier ones?" asked the owner, amused. "Fine," she agreed and followed him back to his prize rose garden, where he cut some beautiful roses. These, with her own bedraggled bouquet, she carried to her mother in the pink house, way up high on the cliff banked with pink and white geraniums where it may be at long last, the dreams Judy dreams will come true.

THE END

Valli of Enchantment

(Continued from page 59) the vino it has a seductive bouquet that's inebriant.

Valli is opposite your old idea of an Italiana—the operatic, combustious cheri-biribim of Napoli who asphyxiates you with garlic kisses and sings *Tosca* while milking the goat in the parlor. She is still, subtle and composed. Her voice is low and warm, and a little melancholy.

You keep wondering where you have seen before that cryptic smile, the amused glance from blue insinuating eyes beneath a classic brow that curves a little outward from the hairline in an ivory oval face. Suddenly you recollect it was in the Louvre—it was the little Mona Lisa who has been sending men for centuries.

Selznick is right in calling her simply Valli. It comes natural, as with Bergman and Garbo, Bernhardt and Duse.

VALLI has made thirty-four pictures in Italy. She was Europe's sweetheart before the war. We had to fight to get her. Old Cap Dan Dailey who was with our troops in Italy says she was Italy's glamour girl. Valli herself says she was Italy's Deanna Durbin in the beginning. She doesn't sing but she has the naturalness and springtime freshness that Deanna had.

From innocence of farmer's daughter, her roles have ranged through comedy and tragedy to *Manon Lescaut*, her favorite. She also played a ruined lady whom a newspaperman picks up to restore.

When the Germans took over Rome they looked her up first thing, naturally. They wanted her to make propaganda films. They invited her to join the Nazi-Fascist party. She did not so much as send regrets. She joined the Underground Resistance. After Liberation she was cited for glory by the Supreme Command in a scroll that reads:

"VALLI: A Solemn Praise.

During German occupation of Rome, inspired by high patriotic feelings, disregarding the Nazi-Fascist surveillance, she courageously excelled for the cause of resistance by strongly helping the clandestine organizations for the liberation of the oppressed Fatherland."

Our troops on reaching Rome found her name on a German Secret Service list, a memorandum reminding themselves to take her away with them. Instead we took her and won the war.

"Now I know what we were fighting for," said an enlightened GI on beholding her at a "Stars and Stripes" party.

"Before the GI's came I went in the streets only in the nights," she said. "When I see coming a German I ran fast."

"And when you see a GI coming?"

"I walk."

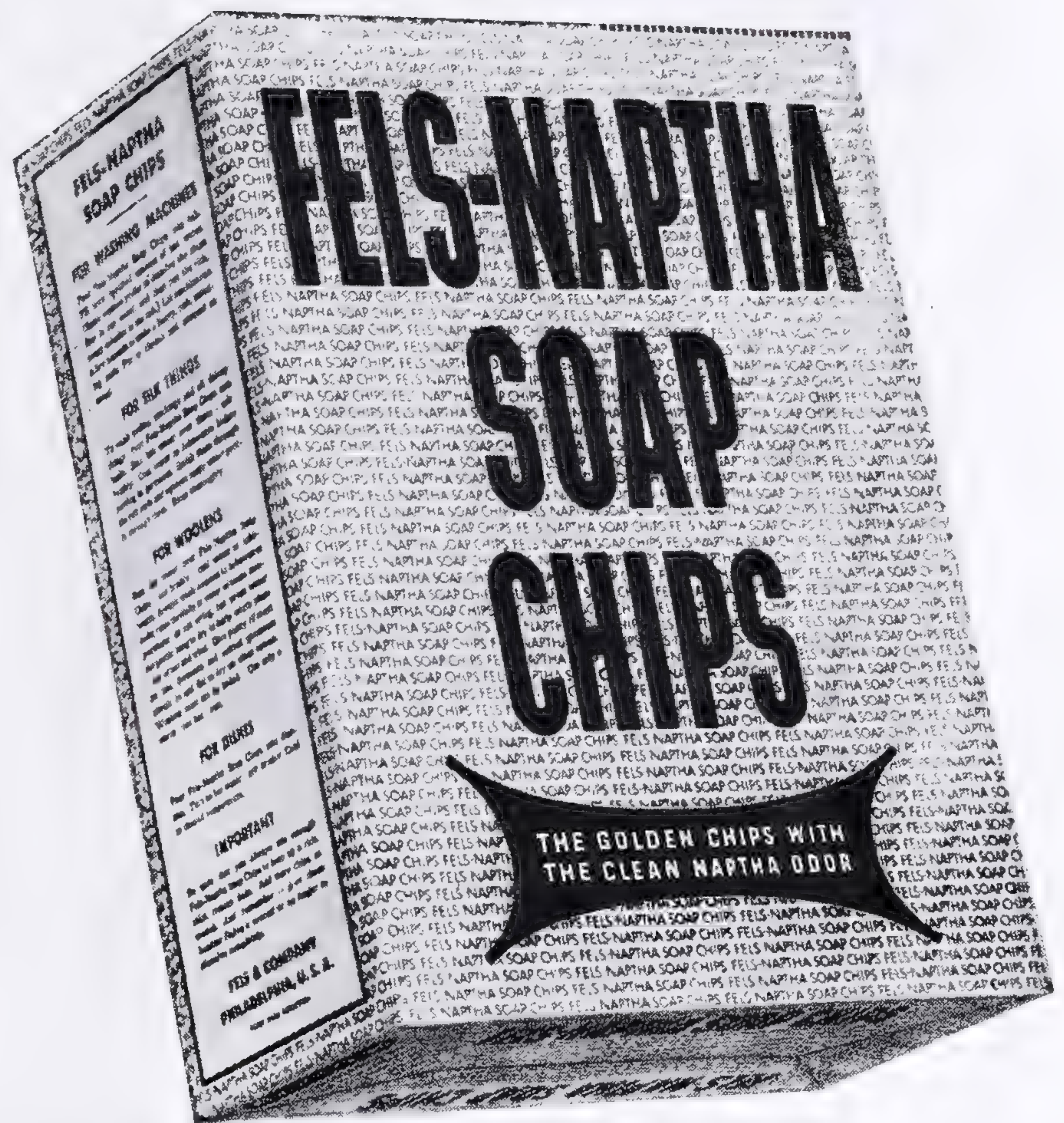
She has completed only two American films—"The Paradine Case" and "The Miracle of the Bells," but she has a couple of Oscars she packed in from Italy. One she achieved for best acting in 1941 at the Venice film festival, the other she married *per amore* in 1944. Oscar de Mejo, her handsome husband, is a musician and composer of popular music.

"When I hide from Germans," she said, "I go at night to a house where others are hiding. There I meet Oscar."

Two can hide as cheaply as one. . . They were young and they fell in love. And on a moonless night they were married in the nearby church of Santa Theresa. Next year a son was born. He is named Carlo but now at age three responds only to Charlie.

"Already he is American," said Valli. "He laughs when he hears us speak Italian. I wrote of this in a letter to my mother in Italy. Just now I spoke to her on the telephone. She tells me she is

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studying English. "I do not want Carlo to laugh at me," she said. Is she not wonderful?"

Her mother is Italian; her father, who died ten years ago, was Austrian of a cultured Viennese family. During Valli's childhood he occupied a chair of philosophy at the University of Milan.

She was born in Pola across the Adriatic Sea from Venice but counts Como her home because her parents moved there when she was two. The Italian lake country where she grew up is so beautiful it is claimed by Italians to be a foretaste of *Paradiso*.

"Were you an angel *bambina*?" she was asked. There was a stricken silence. She looked down at her hands.

"I was the most horrid of creatures," she said sadly. Silence fell again.

"Did you steal?"

She shook her head, "Not steal."

"I was this," she said, putting the tip of her finger to the tip of her nose and pushing up. "My nose was up. I knew everything. No one was so grand as I. What is English for such creature?"

"Such creature," we said, "is cocky."

"Cocky," she repeated. "I will tell to Charlie not to be cocky!"

Something terrific must have bopped the beautiful nose of the beautiful cocky creature. She now is so unassuming as to appear self-effacing in the tradition of her great compatriot, Duse. Her simplicity and candor make those about her seem a little posed if not affected. She has the enticement of the Parma violet.

BUT love also smacked down the uppity nose. A *Romeo and Juliet* romance ending in tragedy of war.

"I was fourteen when I first fell in love," she said. "I loved him all my youth until he died. He was killed in Africa. A flyer, very young. He did not want to go to war. But he was killed in it. There had never been another boy."

She brushed back the hair from her forehead and took a sip of wine. "I was fortunate to have had that experience," she said. She believes that suffering accounts for the greatness of the Italian pictures. "Open City" and "Shoeshine" were born out of pain that in Italy has stripped life bare of all illusions.

"Shoeshine," to which Hollywood paid obeisance with an Oscar, is simply the truth photographed. "That is the way it is with Italian boys now," she said.

Magnani who appeared in but two reels of "Open City" is a great actress, in Valli's opinion. It was Magnani's first picture. "She was our Ethel Merman," Valli said. "A music hall singer."

Valli did not want to come to America.

"I was afraid," she said. "I had in Italy a position. If I failed here I did not know if I could return."

Her husband is responsible for packing her up with her two words English and she is thankful to him.

She has a seven-year contract and will not return to Italy except possibly to make a picture. She misses nothing except her friends and family. "Oscar and I left many friends in Italy," she said. "My mother will join us soon I hope. Charlie will grow up here. America is home."

But she is basic Italian in love of spaghetti. It's her dish. She has it for lunch with a roll and a glass of red wine. No cocktail, no salad, no dessert.

The American things she most loves are, freedom to think, the easy life, GIs and oysters. In Italy oysters are dangerous, she says. Typhoid fever. In New York, on arrival, she ate oysters all day. Symbolic, says the old GI: America is her oyster.

THE END

The Lawford Touch

(Continued from page 60) peace to the McLean premises, Peter departed bag and baggage, made sure, too, that the newspaper columnists were informed of his departure.

"At twenty-four," Ned McLean says, "Peter has the maturity and dignity of a man of thirty. Actually he's sharp, witty, very much aware. But put him in a college sweater for a campus musical and he looks like a perennial sophomore who has never found out he was graduated."

However, it's not likely he'll be seen in a college sweater again. For Metro has promised that "Easter Parade" is the last musical comedy in which he'll be cast. And right now he's assiduously reading new novels and scripts of successful plays.

Peter's doing some writing on his own these days, too—authoring a photographic journal of his two trips around the world.

Peter's book, tentatively titled, "How the World Looked to Me," draws upon the wealth of photographs taken by his father and the astonishing diaries of anecdotes and experiences kept by his mother on these trips. He hopes to have the rough draft completed before he begins work on M-G-M's "Little Women."

Again as Ned McLean says, "Peter has a trick of survival. It isn't just that he's clever. He can laugh when other people curl up and cry. I've seen him desperately hurt in his time, but after a few days or weeks he's managed to say 'Oh, the hell with it. Live along. I'll make out some way . . .'"

Ned McLean, Peter says, knows him better than anyone else in the world. They met several years ago at the Gary Coopers', discovered each other to be tennis enthusiasts and since then have spent most of Peter's holidays together—usually at the McLean Colorado Springs ranch.

Whether it be something planned, or a spur-of-the-moment impulse, Peter has a sportsman's love of fun. Once, just as he was departing for Hollywood, he received a last-minute phone call from Ned.

"Why spend the weekend on the train?" Ned asked. "Fly to Denver. I'll meet you there."

Peter felt himself turning green at the mere prospect of a cross-country flight. "You know I hate to fly," he argued.

Ned was insistent however. He'd planned some skeet shooting. So Peter arrived that evening in Denver, white, wobbly and the worse for altitude.

"Quick!" he greeted Ned. "I want a

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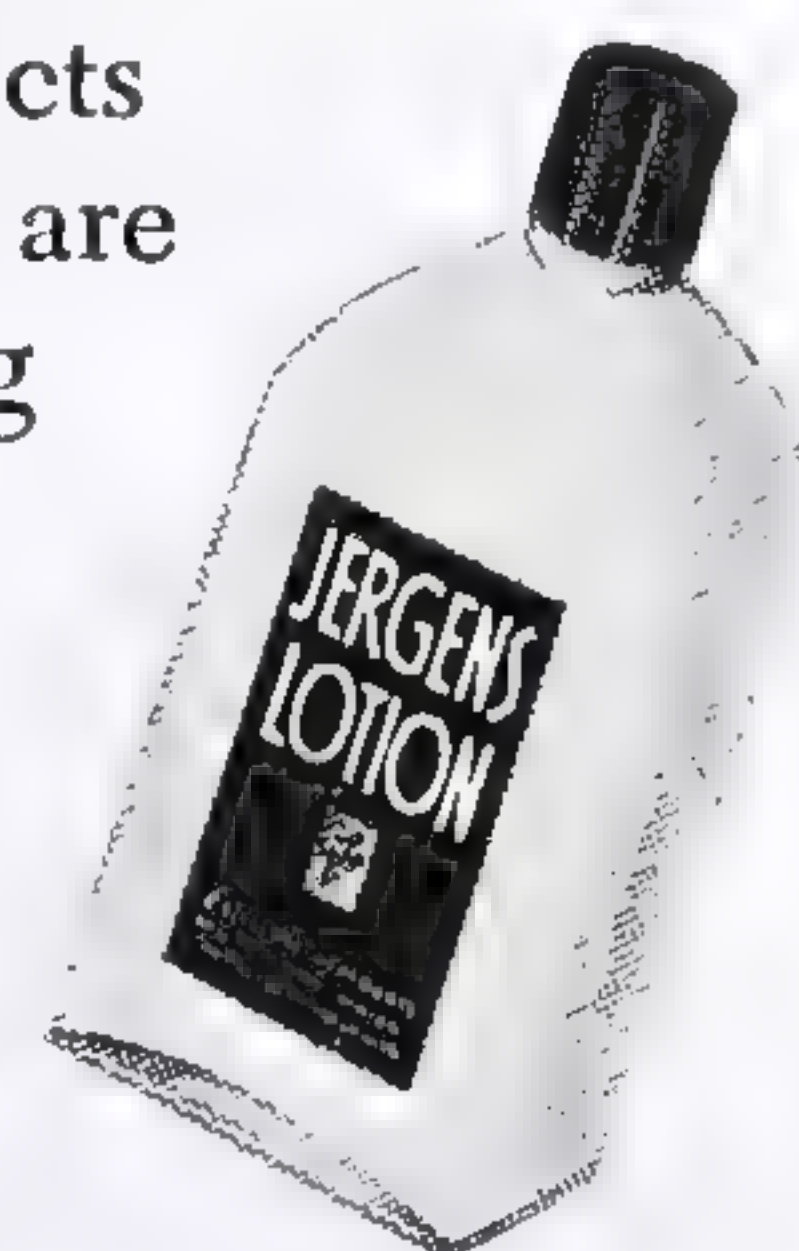
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pickup, a bromo, a cup of tea—anything.”
“Can’t. There’s another plane waiting to fly us to the ranch.”
“We could drive in two hours,” Peter offered desperately.
“Flying, we’ll make it in thirty minutes. But, okay. One pickup.”
Three “pickups” later they returned to the plane.
The guest who had been waiting departed in a huff and incidentally, in the only taxi. The pilot delivered a long dissertation about people who didn’t keep appointments, got into his plane and took off. Suddenly the irony of the situation struck Peter. After an all-day flight during which he was constantly ill, he found himself, instead of skeet shooting, making his bed on a wooden bench in an airport terminal! So he and Ned laughed at themselves until they were too weak to do anything but sleep.

NED McLEAN is Peter’s best friend. But Cary Grant is Peter’s idol. Cary’s early career followed much the same course that Peter’s is now running. And Peter hopes that, like Cary, he’ll go from straight leading-man roles to dramatic stardom and the independence of free-lancing. For years, in fact, Peter has studied Cary’s pictures with an eye to self-improvement. But it wasn’t until one summer night when, because of a flat tire, Peter was late to a dinner being given by his boss, Louis B. Mayer, that he came to value Cary as a human being.

One is not late to a Louis B. Mayer dinner. Particularly young M-G-M actors. Everyone had gone to the dining room and the bar was a tomb. While Peter hesitated, aghast, thinking, “I can’t go in. Maybe if I just go out and break a leg—” Cary came lunging out of the men’s room. “Jeepers,” he said to Peter. “Am I glad to see you.”

Together they braved the dining room. They walked down the endlessly long stem of the “T” banquet table to their places. Conversation stopped.

Heads turned as their progress was observed. But it was Cary who was the center of this observation. Cary was mugging, grinning, nodding to people he knew, drawing attention to himself, so that the less secure Peter might find his seat and slink into it in decent obscurity.

This seemingly minor episode has endeared Cary to Peter for life.

Peter could do worse than fill Cary’s shoes someday. In a way, actually, he’s doing that right now. Cary owns a pair of brown alligator loafers. Peter, admiring them, asked, “Where did you get them?” Cary told him. And Peter, convinced that Cary is the best-dressed man in Hollywood or for that matter, in America, remembered.

So—a few months ago, when Peter was in New York, he received a telephone call from California advising him of a new five-year contract and a raise. “I think,” he said to himself, “I should buy a nice present—to celebrate.” The next morning early, at the address Cary had given him, he bought a pair of brown alligator loafers. Then, at the door, as he was leaving, he thought, “What about a black pair?”

He gave the order, adding casually, “By the way, how much do they cost?”
“One hundred dollars,” said the clerk.

Peter, who was leaving the following day for California, had reserved a compartment on a through car. Immediately he stopped at the ticket office and changed his reservation to a lower. After all—

To quote Ned McLean again, “Peter has a sportsman’s attitude about everything—his work, tennis, skeet shooting, spear-fishing off Catalina or courting a girl.”

Also, we might add, the extravagance of two pairs of crocodile loafers.

THE END

The House That Joan Built

(Continued from page 51) wash and diaper them during her frequent "without-a-nurse" periods. So far she has staved off disaster to her beloved possessions by confining the children strictly to the garden, or to the thirty by forty kitchen where they usually eat their meals—except at birthday times—and to their own quarters in the main house. With four children, these quarters are now somewhat cramped.

"I'm going to turn the outside bath house into two rooms for the children and one for the nurse," Joan tells me. And she'll do that with the same thoroughness and perfection that she does everything else.

"Perfection" perhaps, is the keynote of Joan's success and Joan's failure.

No one can be perfect all the time. And a time usually comes in the most "perfectionist" life when a person realizes this, makes a compromise and settles down to being happy.

But not Joan. If she takes up swimming, she wants to be as good as Esther Williams. If it's tennis, she bangs away at it in hopes of excelling Sarah Palfrey. If it's acting, she wants to out-do Helen Hayes. That's why Joan won't appear before a "live audience" in radio. "What if I made one mistake," she told me earnestly. "I couldn't do it over again. I'd die." But even Helen Hayes makes a slip now and then on the stage and on the air. It isn't the mistakes that count, but how you handle them.

And above all, her house. If Joan has a house, she wants it to be the best house ever. It *should* be the best house in California—with the effort Joan is still putting into it and what it has cost her.

Don't get me—or Joan—wrong. The house and what she does to it, also brings her almost unbearable joy. It's the crystallization of a childhood dream when "home" was not the beautiful one of today and when life was dangerously insecure. Maybe that's one reason why her now pastel-colored drawing room, her beige-toned den, her library, her bar and every corner of the spacious establishment gives her more happiness than any man, marriage, or movie, has been able to—yet!

Joan never stops improving herself or her house. Only a few weeks ago she completely did over her sleeping porch. Out went the big four-poster colonial bed and its matching furniture. In went a huge, very comfortable-looking modern bed, with a television set smack at the foot so that Joan can stretch out comfortably and watch

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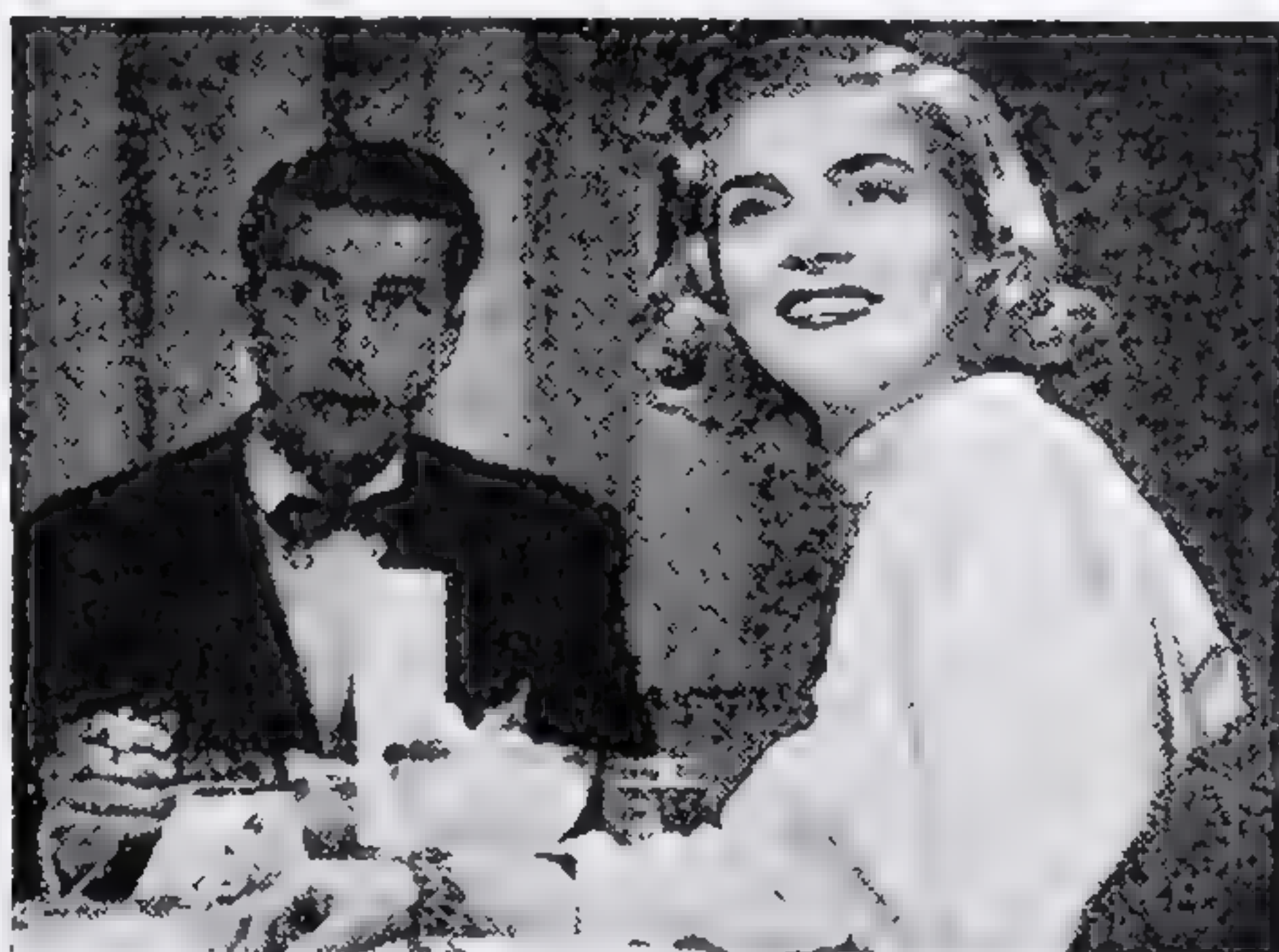
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people like Gorgeous George go through his television paces. She's always been a bug for the latest gadgets in radio or anything. But she doesn't clutter up her house.

I remember Joan's "white" period. Everything in the house, including Joan, had to be white. She even painted her beautiful mahogany grand piano white to match the drapes, carpet and furniture in the big drawing room. And Joan always dressed in white for the room.

White has been discarded as a color along with Joan's gardenia phase. She used to flood the house with the heavy smelling flowers and always wore curls in her hair or pinned to her belt or handbag. She still, however, groups the furniture to suit the dress she is wearing. When she's in pastels, she'll invite you into the pastel drawing room.

IF ONLY, say Joan's friends, she would leave well enough alone and look at her mansion and say "There it is—this is the way I like it." But no. She keeps on redoing and redecorating it over and over again. It's like her non-stop knitting stems from the same restlessness. That is probably why Joan has her monthly scrubbing binges.

At least twelve times a year she cleans everything—a husband if she has one—the time—out into the garden. Then armed with pounds and pounds of cleaning soaps and fluids, a pail and two stropping scrubbing brushes, Joan, for hours that add up to days, scrubs and scrubs the house from top to bottom, and I mean scrubs.

Joan's passion for perfection has cost her an army of servants, as well as her husbands. I don't think even a quiz book could add up the number of help that have been hired and fired by Miss Crawford in the twenty years of her willing slavery at her home. Because Joan insists, regardless of personal discomfort, on having everything just the way she wants it.

She likes to do things in the very grand manner. Even when she puts a diaper on one of her babies, she manages to suggest a queen doing something regal for a favored subject. When she's on a diet, it's still a ceremonial rite. A simple glass of carrot juice will be carried by her butler—if she has one at the time—into the big parlor of her two dining rooms and served her with the dignity of a state function. A simple solo meal of cold tongue and salad calls for silver butter plates, the best cut glass and the most exquisite table linen, that is rushed to the laundry immediately afterwards.

Franchot Tone, Joan's second husband, and a blue blood in his own right, wilted under the magnificent way of living. He now finds happiness with blonde Jean Wallace who boasts about how imperfect she is!

Now I'm wondering, if Joan is wondering whether so much perfection is paying off. Because the last time I was in her home, Joan invited me to the large playroom that runs the full length of the long swimming pool. As we curled picturesquely on the oversized divan, and ate the special cottage cheese and clam concoction invented by Joan, she suddenly noticed that there were some ashes in the ashtrays. "I haven't been in here for three days," Joan told me, emptying them. In the old early days and up to a few months ago, that could never have happened.

So maybe there's a change coming. Maybe Joan has started, subconsciously, to realize that perfection is not necessarily the key to happiness. That no one can be perfect all the time, not a man, not a woman, not a house. When that happens, will happy days be here for Joan?

THE END

Hollywood Marriage Morals

(continued from page 42) woman, married a leading man just established with a big radio, rests uneasy these days because her husband has been given a dressing room of his own.

It isn't the girl stars on the lot I worry about," she told me. "They're too occupied looking after their own careers to be predatory. It is the girls getting nowhere who have no intention of letting a loving life like me stand in their way."

Always, observing a young Hollywood couple, I say a little prayer. Too few are permitted to continue as happily as I think the Macdonald Careys will.

Much of the Careys' happiness is due to Mac, who has the good sense to look upon his rising career as a business and who, as far as at least, has avoided becoming self-interested. Betty Carey is quite a person too. A member of a Main Line Philadelphia family, than which there is nothing more, Betty takes things in her stride. She thought it very funny when, upon her debut as a radio actress, her name disappeared from the Social Register. She gave up her career, too, when Mac—looking at the Hollywood couples who were trying to juggle two careers and a marriage—decided this was advisable. She did this, at some financial sacrifice. Studios today bring up new stars without paying them any fortune. Also, appearances must be maintained in spite of the income taxes that make big inroads upon actors' incomes. Which reminds me of the gold cuff links Betty gave Mac the other day. One is engraved "Class A I." The other says "Champion Dish Washer."

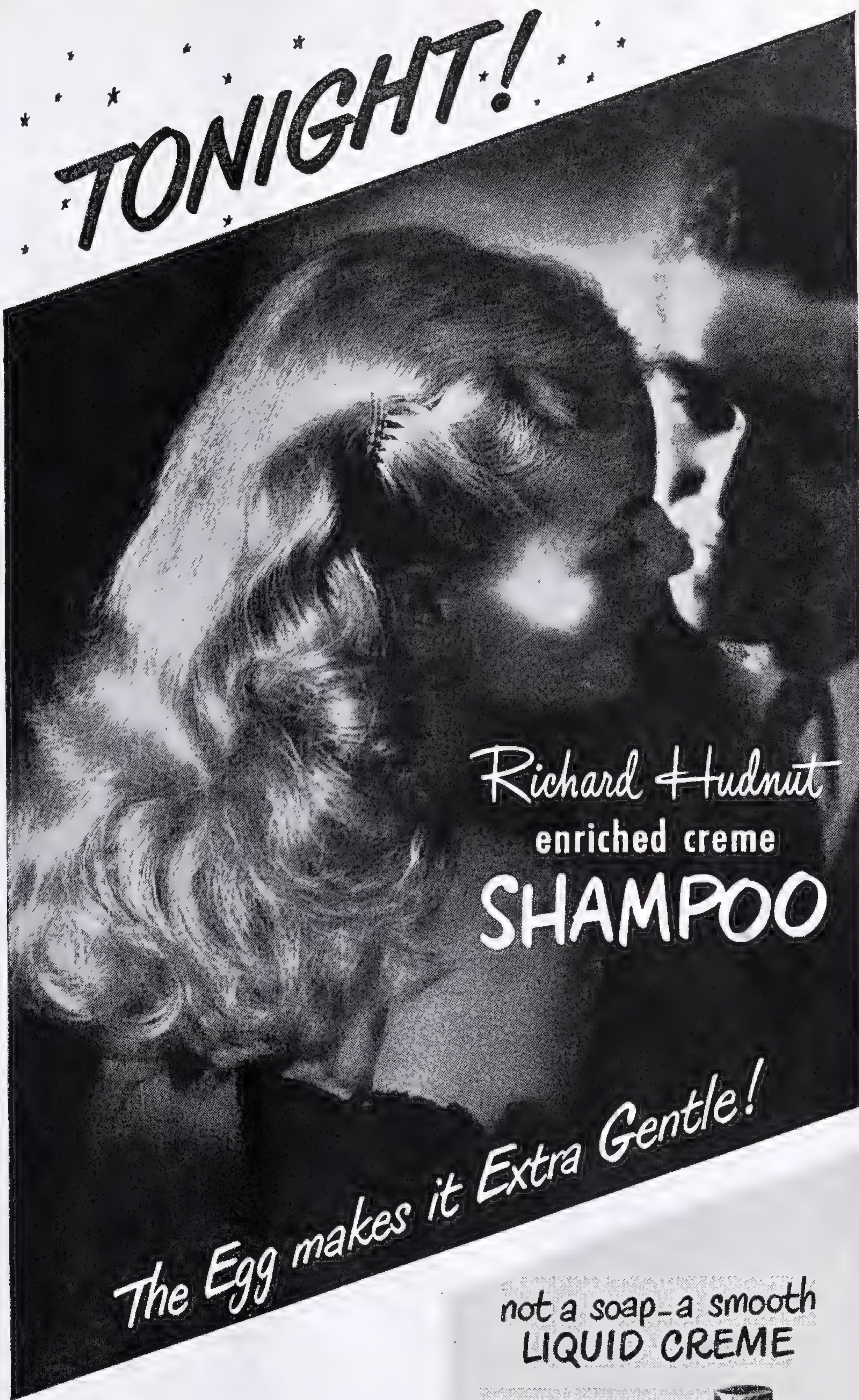
REALLY think the Careys, continuing to observe the Hollywood scene cannily, will be all right. They remind me somewhat of the Ray Millands. A few years ago, I'll remember, Mal and Ray were separated. It was, I have no doubt, as difficult for Mal to be casual about Ray's admirers as it would have been for any other woman. However, when Ray sought reconciliation, Mal did not return his overtures with recriminations. She saw that, when he came home, that their life was pleasant. And now at parties when women seek Ray and sometimes behave foolishly—for he is a very attractive gentleman indeed—Mal, refusing to believe it necessary to take either Ray or his admirers down a peg, looks the other way. And the Millands now are a happy and confident family threesome.

Ego, I think, has a greater effect upon Hollywood's marriage morals than any other thing. I go further. Ego, I think, has more to do with most love affairs than any other thing, including sex. It is, after all, finding ourselves so desirable in another's eyes that we cannot resist. Which makes stars, with necessarily well developed egos, more susceptible to romance than others might be. Romancing often saves wounded egos, too. I've watched more than one actor, with a wife who exceeded him in the studios, turn to a little extra girl, more often than not, an extra girl working in his wife's film. Which is interesting as it is sad, of course. He turns instinctively to a girl who is not successful so, by comparison, he will feel important. And it is, of course, his subconscious wish to get quits with the wife whose success has hurt his ego that causes him to pilander where it is most likely to hurt his pride.

Richard Ney couldn't take Greer Garson's stardom—even though she was a great star when he married her and even though, I believe, he loved her sincerely. And years ago when Joan Crawford and Douglas Fairbanks Jr. were married, Doug couldn't

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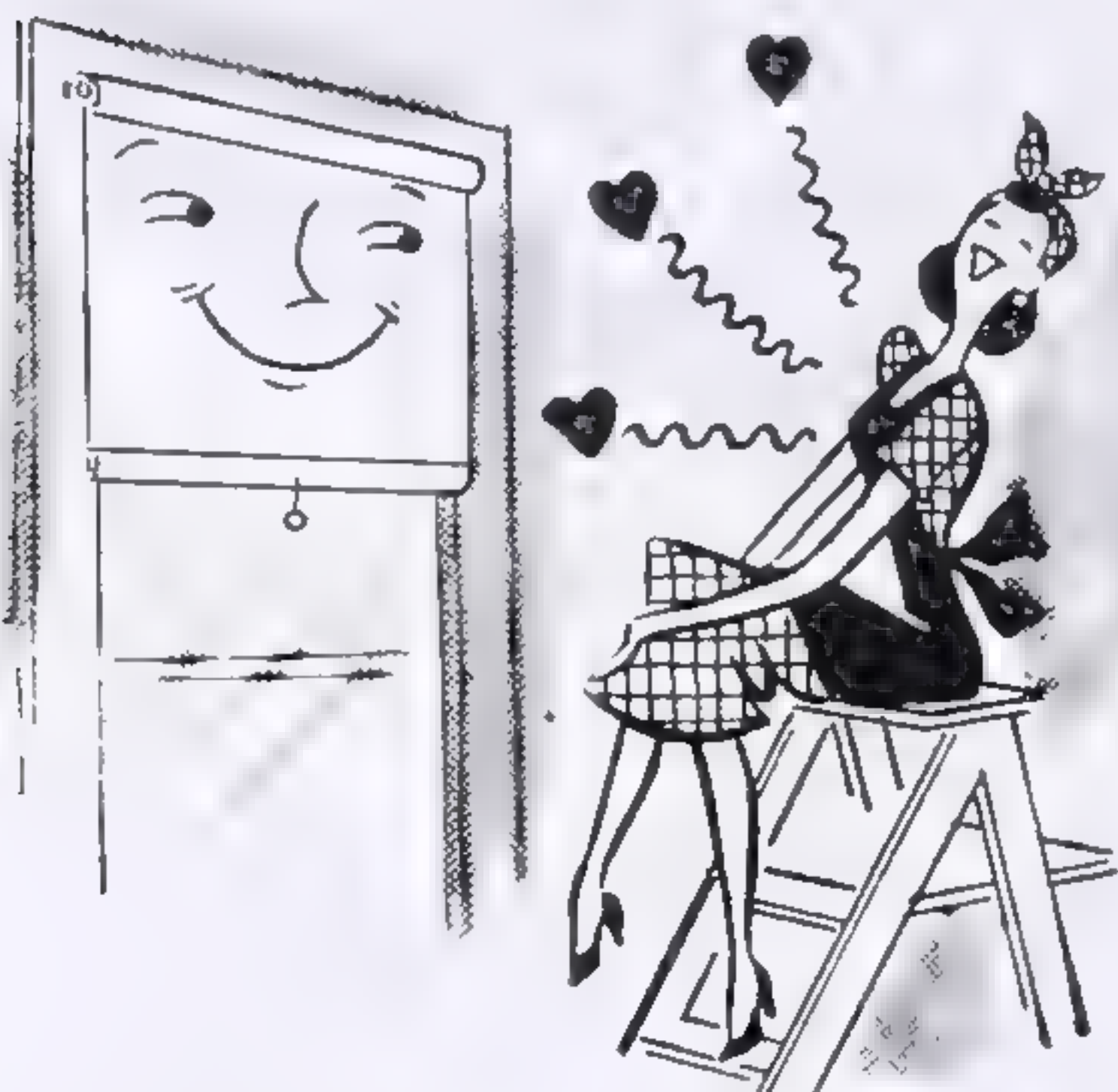
*There was a young lady
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*'Cause window shades made
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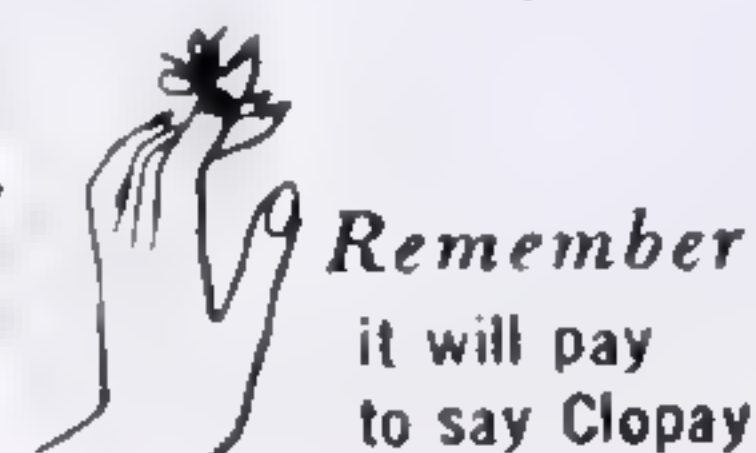
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take it either when Joan began to forge ahead. Now, married to Mary Lee who is solely a wife, Doug is a happy husband and an increasingly successful star.

There are exceptions, of course. There's Barbara Stanwyck and Bob Taylor. I am convinced the Stanwyck-Taylor marriage survives largely because of the old-fashioned virtue Bob brings to it. For Bob really brings to his marriage the balance that a wife ordinarily supplies.

Lest you think I'm suggesting that Bob is effeminate or henpecked or anything similarly unpleasant, let me explain. Where both a man and a wife are in pictures both almost inevitably become self-centered. All day both are the center of studio attention. It is too much, consequently, to expect either of them to be primarily concerned about the other when they get home and sit down to dinner. Should the wife remember to say—as a wife should—"How old things go for you today, darling?" more likely than not she will interrupt or be obviously inattentive long before her good husband has finished talking.

BOB TAYLOR, I think, may very well not only ask Barbara how her day went but listen, with quiet interest, irrespective of how long she takes to tell him.

In this marriage Barbara, undoubtedly, is the tough one. Bob is shy almost to the point of diffidence. When they enter a room it is Barbara you see first. And curiously enough, although Bob is a very handsome male creature, and Barbara is not a beauty at all, it is Barbara you notice first, because of her dominant attitude, her drive, her critical acid speech. In her way she is attractive, too. But it is not any "little woman's" way. You know, seeing Barbara and Bob together, that he is quite satisfied to have his marriage follow its unorthodox pattern. He thinks Barbara is wonderful as she is. She thinks he is wonderful as he is. And neither of them ever have been known to look at anyone else.

Often enough the stars' departure from the conventional American marriage morals code is studio induced. Studios, you see, frequently whistle the tunes to which their stars must dance.

Studios, necessarily perhaps, require their stars to maintain a certain way of living. Often young men and women stars, happily in love and planning to be married, are asked to appear publicly with a player in whom their studio is interested and to accept the romantic items which result from these appearances.

Studios also have been known to have definite ideas about a star's children. Take, for instance, the studio's unwillingness to have Alan Ladd or Sue, his wife, discuss or be photographed with his son or her daughter by previous marriages. Alan and Sue abide by this studio wish no longer. Which is wise, for in time such a state of affairs could have a grave effect upon the marriage morale as well as the marriage morals of those concerned.

It's difficult enough for a marriage to hew to the line when a man and wife live with another family. Imagine, therefore, how difficult it is to keep a marriage safe from all the Hollywood dangers when it is lived before the whole world; when everything a husband and wife have and do is photographed and commented upon and, too often, misconstrued.

Which brings me to the marriage of Anne Baxter and John Hodiak. Anne and John, one way or another, have sidestepped this danger from the beginning, have kept their life apart from Hollywood influences.

I first met Anne just a few months before her marriage to John at a dinner party given by Arthur Hornblow. She sat next to Alexander Korda. And I sympathized with the many compliments he paid her.

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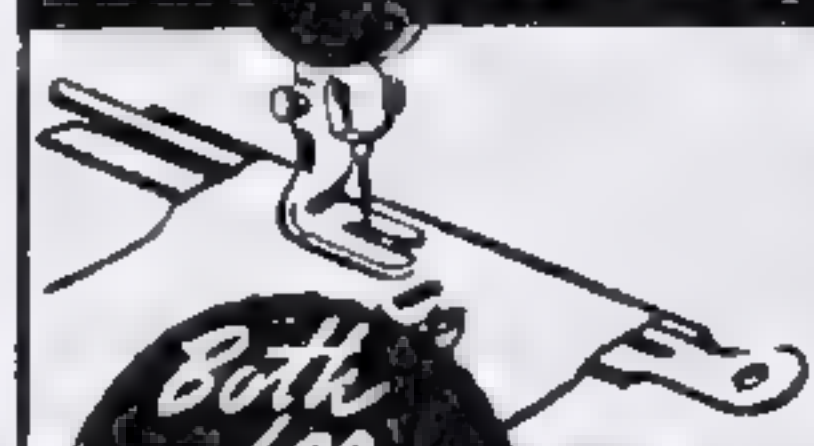
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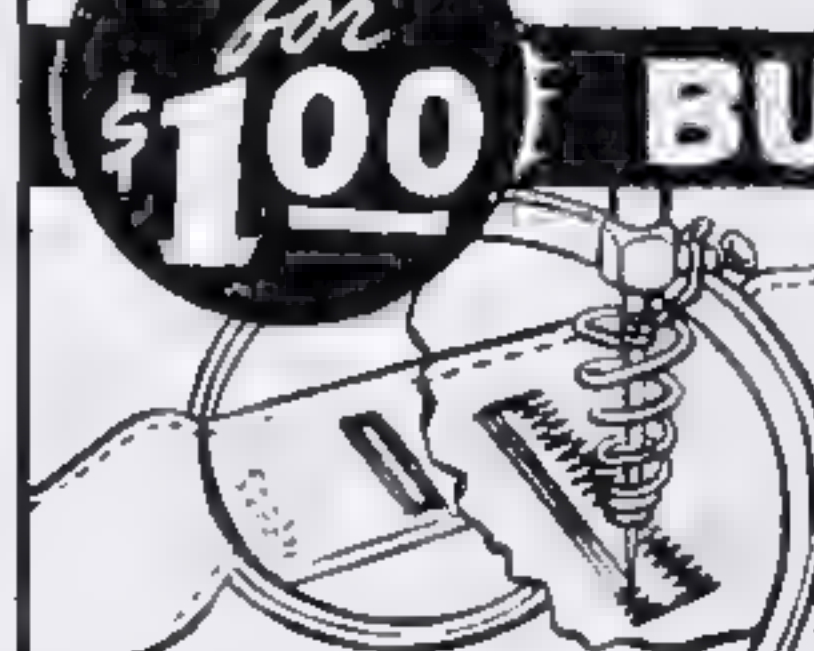
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"She is very lovely," I whispered to him. "She would make a man like you a wonderful wife."

He shook his head. "I am too old for her. However, she is awfully pretty."

Later that evening when I told Anne I had been trying to make a match for her she laughed heartily; so heartily that I realize now her plans to marry John were well laid then.

Later, visiting in Burlingame, I heard from a hairdresser, arriving to do my hair, that the famous movie star, Miss Anne Baxter, was being married that afternoon to Mr. John Hodiak, in her parents' garden just around the corner.

So I sent Anne a beautiful bottle of perfume with a little note. And a few days later I had an announcement of the wedding with a card saying Anne and John would be at home after such and such a date at a Hollywood address.

All of it, including the quiet, correct wedding in exclusive Burlingame, was far removed from Hollywood. You hear nothing but good things about the life which Anne and John by some miracle have managed to establish on the most conventional marriage morals.

However, certain marriage conventions often are reversed in Hollywood, due to the professional demands made upon the stars. A point to illustrate this:

When a girl marries a doctor it is customary for her to hold herself aloof from his professional life—to avoid his office and appear completely impersonal in all his professional activities. That's the role the doctors and dentists who marry motion-picture stars play in Hollywood. Through all these bright years of Ingrid Bergman's success, her husband, Doctor Peter Lindstrom, has remained in the background. He never appears with her publicly at studio functions, professional parties, premieres or the dinners at which she received so many awards, including, twice now, the Photoplay Gold Medal. Ingrid and Doctor Lindstrom rarely appear in public together. They seldom are photographed together. All this in spite of the fact that he remains the only man in her life, handles her business affairs completely and is so trusted and respected by her that she makes no commitment without his approval.

Hollywood marriage morals are different—no doubt about it! No doubt either that they are, at least in part, the answer to that eternal question, "What's the matter with Hollywood marriages?"

THE END

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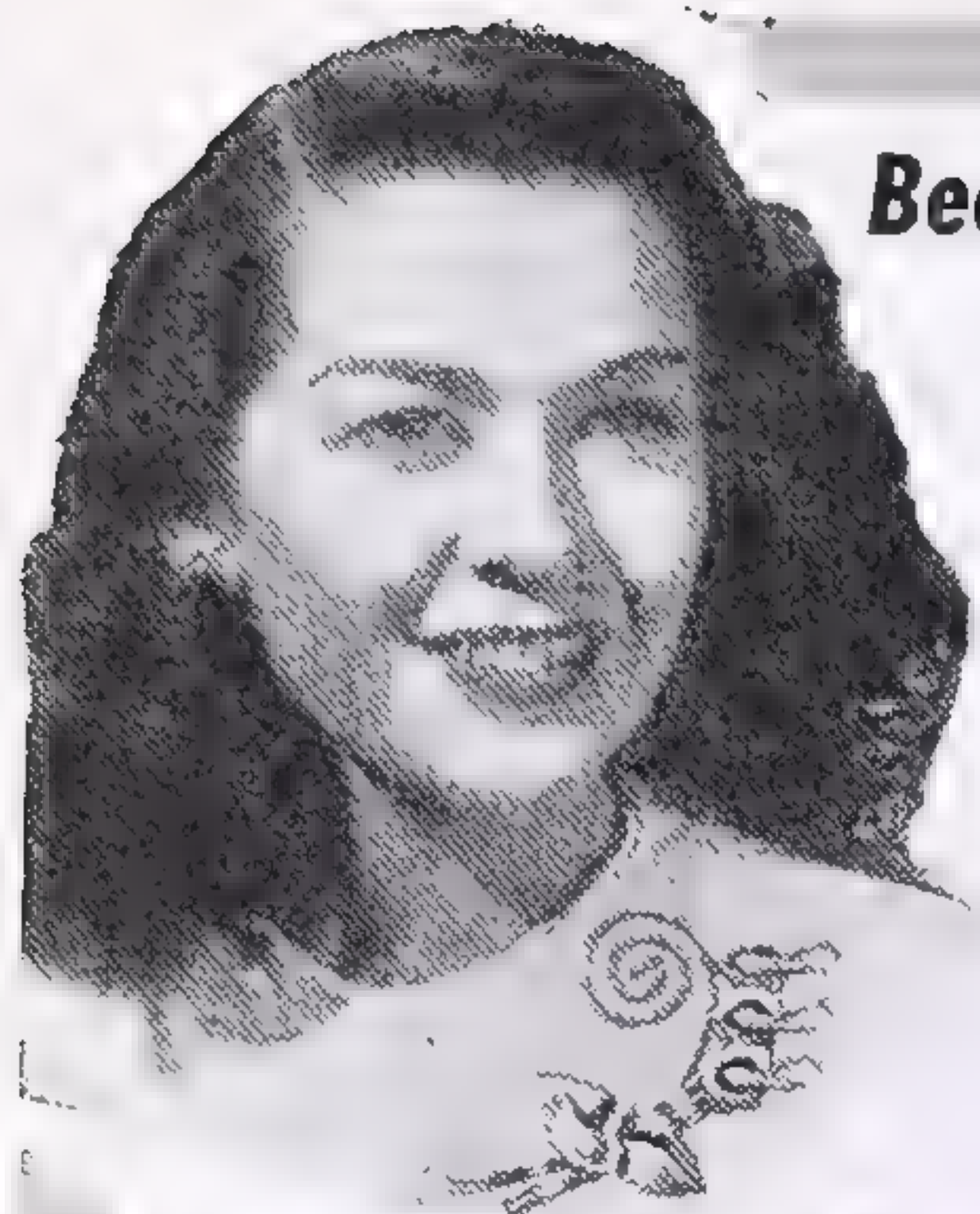
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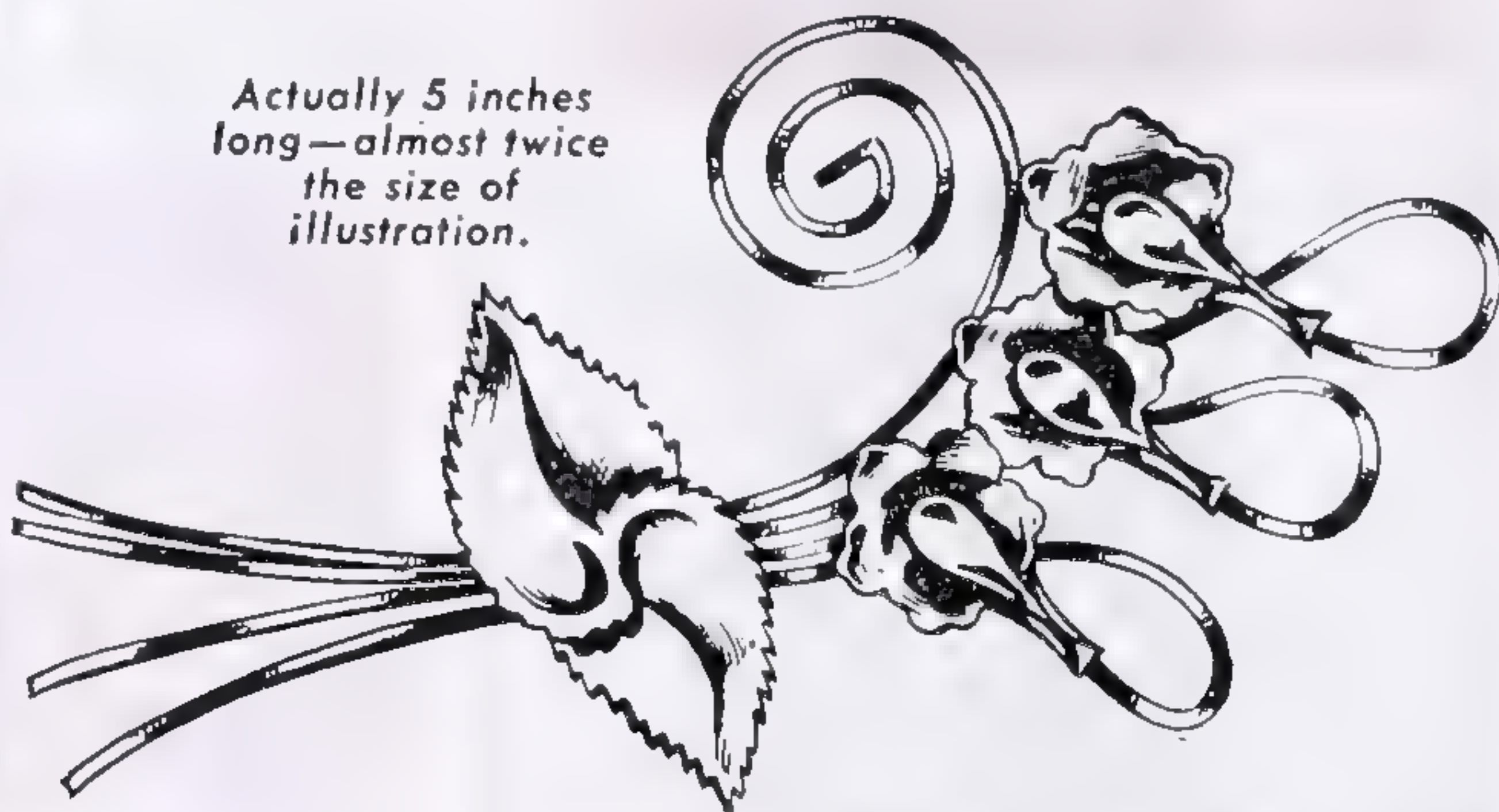
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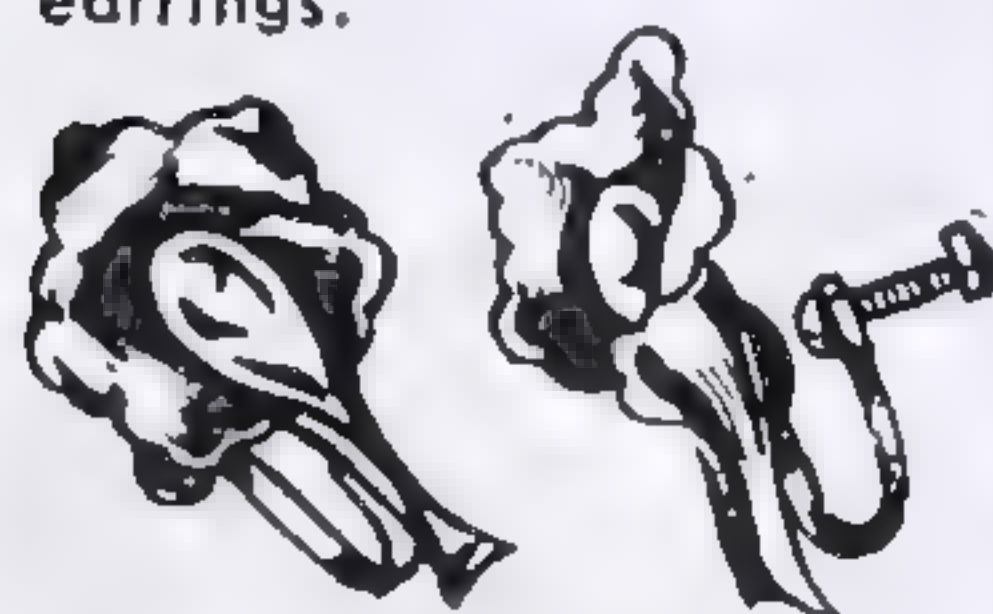
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I'm Going to Marry Ty Power

(Continued from page 36) been married in the Church."

Linda's voice was very low as she said, "Yes, I want a white wedding gown, a veil, the bridal flowers and the Church ceremony because—when I marry, it will be for always."

I looked closely at this girl who had supplanted blonde Lana Turner in Ty's affections, thereby furnishing gossip headlines in America, Europe and Mexico.

What she had said sounded as wide-eyed and naïve as would a sub-deb discussing the first romance in her life. Yet I knew better, and she knew I knew better.

Many men have been in love with Linda. Before she met Ty, her name was torridly linked with Turhan Bey's, and an almost alphabetical list of Hollywood escorts plus a certain "very important" man who is said to have lavished magnificent jewels upon her. The romantic legends of Linda are no secret from the press.

I FOUND myself puzzled over the difference between what I had heard about her and what she turned out to be when she walked into my living room. Just at first she did not seem to be the great beauty I expected. Her hair, once red, was a pretty natural brown. There was practically no make-up around her clear green eyes as cool as ice water. Her dress was simple. She wore a bright red and green checked affair made in the new full skirt. Around her neck was a round, gold disk set with a fascinating dark green stone. Her gold bracelets were set with small diamonds—but not flashily.

Was this the girl whose jewels were almost too valuable to be worn? On the other hand, if this was an "act" she needn't have worn jewelry at all.

If she were a mind reader she couldn't have followed my train of thought more perfectly. Almost before I knew what was happening she was talking freely about that "very important man" whose name has been linked with hers. Linda even called the certain high official in Mexico by name—which is more than I intend to do.

"So we can understand each other, let me tell you about him," she said with a directness that convinced me she is the interviewer's delight.

"This man has been a friend of my family's since we returned to Mexico from Hollywood several years ago. We had trouble with our passports because, although Mother and I were both born in Mexico, my father is Dutch and Mother lost her citizenship when she married him. Incidentally, my real name is Blanca Rosa Melter, if you are interested.

"It made things very complicated for Mother and me—being born in Mexico and still not citizens of our native country. There was a great deal of red tape to be ironed out. So my parents invited this official—they had known him for a long time—to our home.

"You think people gossip and chatter like magpies only in Hollywood?" Linda rolled her green eyes heavenward and spread her hands in a gesture typically Latin.

"What chitter-chattering went on among the neighbors when two big official cars drove up to our door and this man got out! When he arrived again a few days later and then became a regular visitor, I could hear the whispers: 'It's that actress he is coming to see'—chitter-chatter, chitter-chatter!"

"I tell you the truth when I say this man has no thought for me other than the friendship he feels for my family—my

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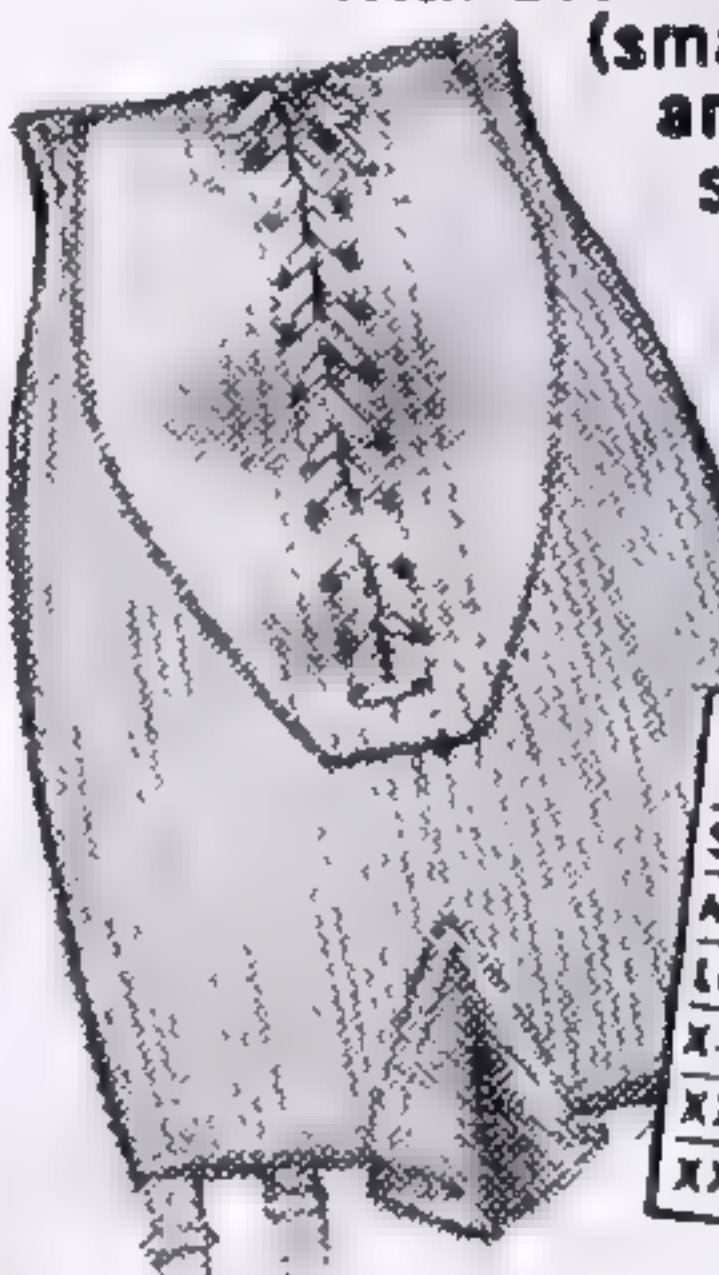
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mother and sister, and particularly my stepfather, Jose Alvarez Amezueta, who is doing such wonderful work in cancer research.

"But what stories those innocent visits to dinner started. They said, 'He is lavishing jewels on the actress. It is not safe for any suitor to take her out, he is so jealous!' When Turhan Bey came down to make a picture, it was even said that there had been threats on Turhan's life if he continued to be interested in me.

"Nonsense—nonsense, all of it. What jewelry I have my parents gave to me. I have interesting pieces." (She touched the unusual jade disk around her neck that I had noted before.) "I love this old Mexican stone because it is an antique and unusual. I also have a few little gifts of jewelry from Tyrone." (Perhaps the gold and diamond bracelets—but she didn't say so.)

Neither did she mention anything Turhan might have given her other than his company. As I remember, the Bey never gave anything to Lana, either.

The thought prompted me to say—and I wondered how she would react—"You and Lana seem to have a talent for charming the same men, Linda."

Without batting an eyelash, she replied quickly, "I think that is a very great compliment. Miss Turner is very beautiful. I should like to be like her." How's that for diplomacy? This girl has what it takes. Getting into a tight corner just seems to bring out her latent ability to meet any emergency with disarming frankness. If I had thought she was going to dodge Lana, I had another guess coming.

"When Tyrone and I met in Italy and were having so much fun together, I thought our dinner and dancing engagements were just a passing thing with him.

"I thought there wasn't a chance for me, that as soon as he got back to Hollywood, he and Miss Turner would be the same as they were before he left home. That hurt, but I tried not to show it.

"THEN I read that Tyrone and Lana had parted. He cabled me and I came on directly to Hollywood even before I went home to see my mother."

"How did you happen to be in Rome when Ty was there, Linda?" I asked.

She laughed, "Oh, that was just an accident. I was vacationing with my sister. One night I was having dinner with the Italian manager for M-G-M in Italy. He told me that Tyrone Power was in town and said, 'You Hollywood people should say hello to each other.'

"Tyrone wasn't exactly a stranger. I had first met him at his house in Acapulco at a party he gave when he was filming 'Captain from Castile.' But it had been an enormous affair—hundreds of people. I was not at all sure he would remember me."

"And you came to fall in love with him?" I prompted.

"It was from the beginning—the first date," she agreed. "You know him well, so you know what charm he has.

"Tyrone is brilliant. His mind is so eager and inquiring. And he is an amazing student. Will you believe that he learned Spanish in only a few months because he wanted to speak my native language? His ear for languages is so fine that even when I read German poems to him, I do not have to translate. But with all his charm and brilliance, he is kind and simple. And best of all, he has the faculty for making me feel that I'm the only woman in the world for him! It's a wonderful feeling. It gives a woman confidence."

As though anyone needed to give you confidence, Linda, I thought. The more I talked with her, the harder it was to believe in many events in her amaz-

Love-quiz... For Married Folks Only



WHAT SINGLE MISTAKE THREATENS HER ONCE HAPPY MARRIAGE?

- A. This foolish wife failed to take one of the first steps usually important to marital compatibility.
- Q. What is that first step so vital to continual marital congeniality?
- A. A wise wife practices sound, safe feminine hygiene to safeguard her daintiness with a scientifically correct preparation for vaginal douching . . . "Lysol" in proper solution.
- Q. Aren't salt or soda effective enough?
- A. No, indeed! Homemade "makeshift" solutions can't compare with "Lysol" in germ killing power. "Lysol" is gentle to sensitive membranes, yet powerful against germs and odors . . . effective in the presence of mucus and other organic matter. Kills germs on contact—stops objectionable odors.
- Q. Do doctors recommend "Lysol"?
- A. Many leading doctors advise their patients to douche regularly with "Lysol" brand disinfectant just to insure daintiness alone. Safe to use as often as you want. No greasy after-effect. Three times as many women use "Lysol" for feminine hygiene as all other liquid products combined!

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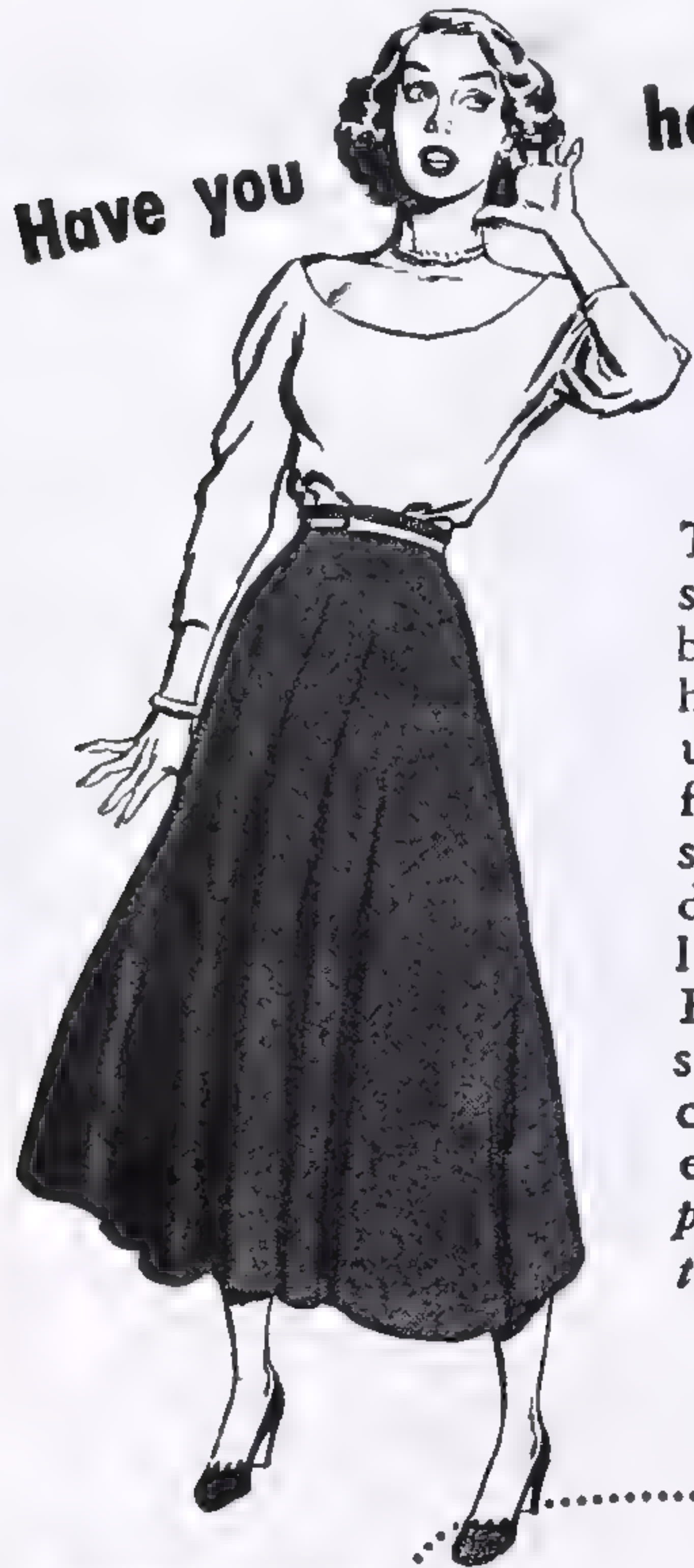
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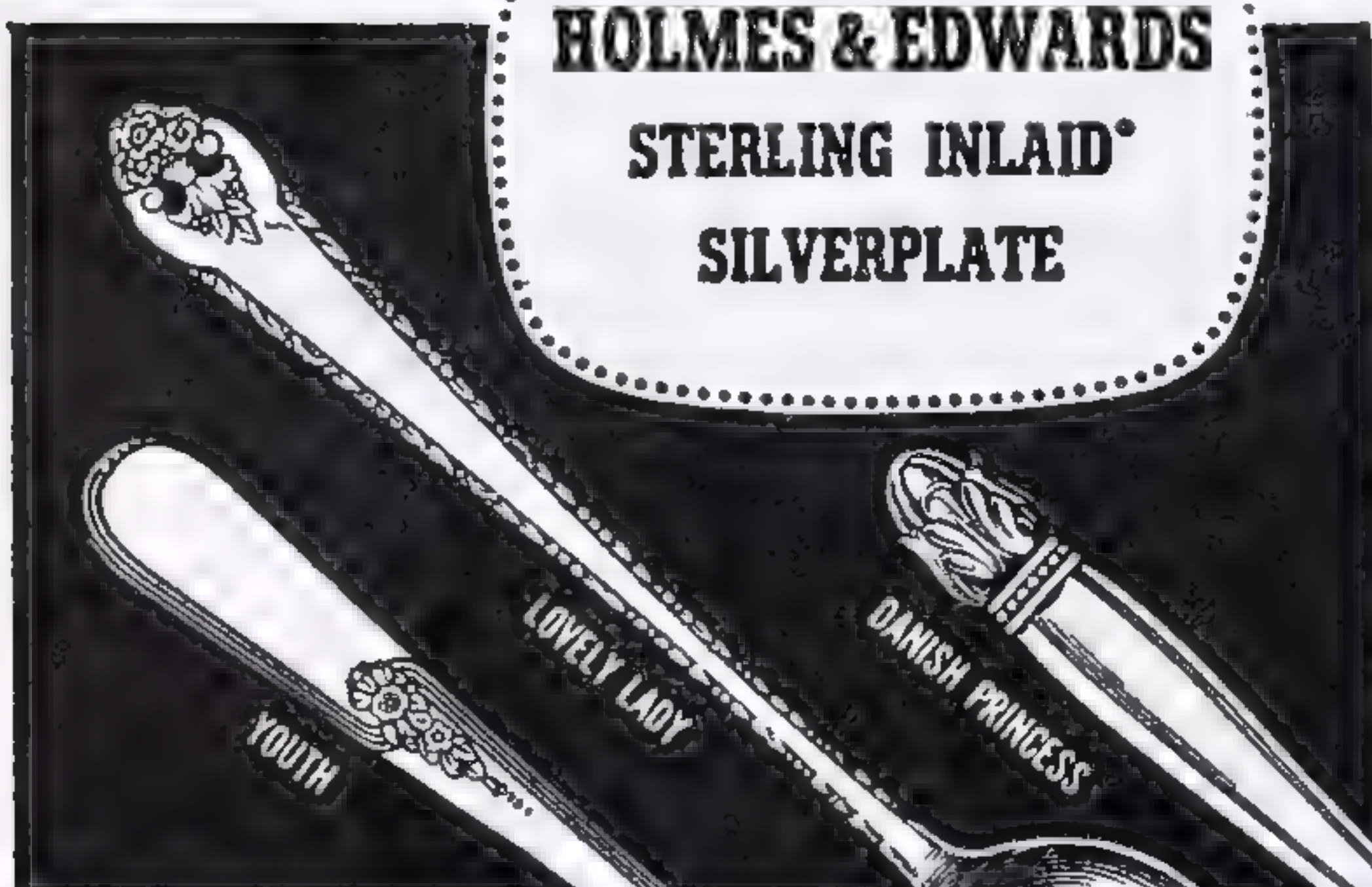


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ing career had happened "accidentally."
I suspect Linda has directed many of the
climaxes of her life.

She's twenty-four, and has lived as ex-
citingly as the heroine of an adventure
novel. At seventeen she was a censor in
Mexico, reading mail that came in and
went out of the country during the war.

A few years later, still in her teens,
she was a fascinating and colorful figure in
the night life of Mexico City, and none
other than the famed Diego Riviera had
painted her portrait twice. Ty has one
of those portraits. The other hangs in the
salon of the Reforma Hotel in Mexico
City. With international playboys and
playgirls for friends, and a well-to-do
family back of her, I wondered why she
had ever thought of Hollywood and an
acting career on the screen.

"It is the same in Mexico as it is here,"
she said. "Mexican girls are as interested
in the movies as are their American
sisters. The screen has great glamour for
girls anywhere."

When she was first signed by M-G-M
she was titian-haired, a fact well played
up in her publicity.

"Well, that red hair was tinted,"
she smiled with that startling frankness of
hers. "They paint my hair first red, then
black. But red or black, all they give me
to do is sit in a café in background scenes,
saying nothing."

Of all the things Linda can't stand, do-
ing nothing ranks first. So at the end of
a year's contract she asked for her release.

Now Sol Lesser is giving her a real
break. "I have a chance for the first time
in 'Tarzan and the Mermaid,'" she said.

Chance I would say, is the understatement
of the year. In that movie, Linda gets
top billing over Johnny Weissmuller and
Brenda Joyce, the stars. But once again,
the lady beat me to the point.

"That's because of all the publicity I
have had as Tyrone's girl friend," she
remarked flatly.

"And now you see the rest of your life
tied up with Ty," I prompted.

Her clear green eyes grew serious. "He
is the only man I want for my husband
and the father of my children. And we
will have children when we marry, lots of
them. We both love children. How won-
derful it was of fate to bring us together
while we are still young and can build
and plan our future.

"I will be twenty-four in November.
Tyrone will be thirty-four his next birth-
day. That ten years difference is just
right between a man and a woman."

Yes, everything is just right for Linda
Christian these days—who's planning a
life-long date with the man she loves.

THE END



Close-up of romance: Linda Christian ex-
pects the year 1949 will ring in the ful-
fillment of dreams for her and Ty Power.

(Continued from page 49) scare me. In the first place, I discovered him long before Hollywood did. He wasn't thrilling then—he was a tired, sweaty guy holding down a sack in Hut 67 on Saipan. This sweltering, canvas-covered joint was crowded with six other transient GIs, several large rodents, empty beer cans, a wire recorder, guns and duffle bags. I had just returned from Iwo Jima when they tossed me in with these characters.

Sergeant Duff was sitting on the edge of his sack. He was very untidy, wearing a three-day beard and brooding like one of his Scottish ancestors. This sullen mood was caused by the fact he'd used up his beer ration and was uncommonly thirsty. "You get your beer ration card, yet?" he said. His voice was neither low, nor thrillingly vibrant. It sounded sort of cracked and parched. "Yeah," I said, "but where do I get the beer?"

The face of Sergeant Duff became amazingly alive. His grin was magnificent to see. "Come on," he said, "let's take off."

THREE cans of beer later (a can and a half a piece) we were on our way toward a beautiful friendship. He told me what was wrong with the Army. I told him what was *really* wrong with the Army. We talked about women. This led to nothing. We talked about officers. This led to profanity. We talked about places we would like to be, about food, politics, books and the heat and got back to women again.

It was a very illuminating conversation, as you can see. I learned that his home was in Seattle, Washington. Then, a couple of days later, under the influence of more beer, he admitted to being an actor.

That was in 1945 and he was twenty-nine years old. He looked then just about the way he does now, being a 185-pound six-footer, with light brown hair, blue eyes, regular features. He had none of the characteristics you associate with an actor, no fancy talk about the *drah-ma*, and he made no attempt to turn on the charm.

The others sweating it out in Hut 67 were a weird representation of civilian occupations. There was a bus driver, two carpenters, an insurance salesman, a bartender and a rosy, happy-faced corporal named Barron Polan, who had been a Hollywood agent. One night, Corp. Polan made the observation that Sgt. Duff would probably be terrific in pictures.

Howard's reaction was wildly enthusiastic. He stretched and yawned and said he would give his right arm for a juicy steak.

"I really think so," Corporal Polan went on. "Duff could be a big thing in pictures." That was about all of that. But apparently Howard was not as sleepy as he appeared that night, because he is on the way to becoming terrific in pictures, and Barron Polan is his agent.

It never occurred to me in those days to ask friend Duff anything about his past life and times as an actor. I only remember asking him how he managed to stay single. He said that he'd like to be married, but it was rough making a steady dollar in radio, that he'd get married when he was financially solvent and the right girl came along. He said he liked kids and a home life. Now he writes that he is going out only with Ava Gardner, a young lady I do not know, but who looks all right to me.

My first real respect for Duff as a performer was based not so much on what he did, but the way he did it. One day I helped him lug a wire recorder out to Guam's Agana Air Base, where he did interviews with GIs who were waiting to be shipped Stateside. The guys who came to the mike were nervous, anxious, war-

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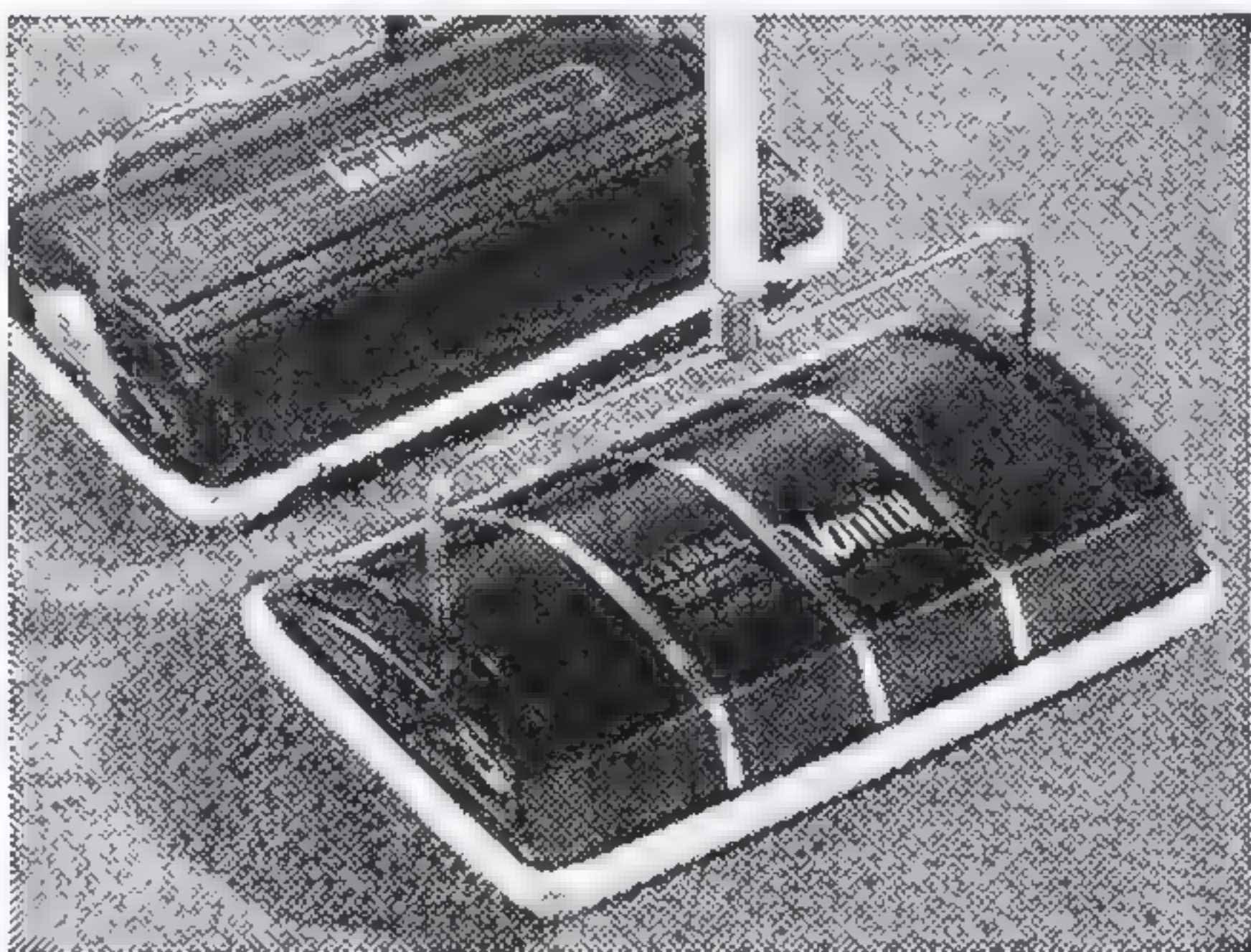
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weary soldiers who had been slugging it out since the early days.

It was a tough job to put men like this at ease. Most guys would have been glib, full of wisecracks, or very sure and professional. Howard was none of these things. He was just a guy. It was wonderful to watch the fine, intelligent, understanding way he handled the job.

That was three years back and I've seen Howard Duff a lot since then. He's changed, the way everyone changes. Essentially, though, he's the same sort of guy he was when he was on Saipan.

It was while we were sitting around my apartment one night that I found out how he became an actor. My wife, who has a curiosity about people, asked him.

He grinned. "Like nine million other guys, I played the lead in a high school play and the bug hit me. After I graduated, I joined the Seattle Repertory Theater. I didn't get any pay for this, so I worked as a window dresser in the Bon Marche department store."

"You never told me you could trim windows," I said.

"You never asked me," Howard grinned. "Anyway, they fired me. I got a job as an announcer on KOMO in Seattle, quit that to go on tour with the Repertory Company. This is all pretty dull, isn't it?" he said to my wife. "It sure is," I said. "No, it isn't," she said.

After his theater stint, Duff took fifty dollars and journeyed to San Francisco to try to get into radio. When forty-nine of the dollars were gone, he made it. Then the show moved to Hollywood and, shortly after that, the Army moved in on Mr. Duff.

IT WAS an Actor's Laboratory performance in a play called "The Birthday," that caused movie studios to wave bags of gold under Duff's eyes. He wasn't interested in being just a movie actor. He told them that if they had a good part for an actor, he'd like to try for it. If you've seen Howard, you know he is not just "another face," but an intelligent performer who knows what he's doing and gets plenty of zing into it. I refer you to "Naked City" and "All My Sons."

Gals reading this would probably be interested in knowing some juicy details about his private life. Okay!

He has a nice mother who lives in Seattle. I know she's nice because he tells some very sweet stories about her. And he has a brother who works for the telephone company. In Hollywood, he lives in a small apartment, does his own cooking and likes to sleep late in the morning. He was the same way in the Army, the hardest guy in 67 to get out of the sack. Then he slept in his underwear. I don't know what he sleeps in now.

By nature, this gent Howard Duff is serious and mature, easy on the nerves. If he says he likes Ava Gardner, he means it. Knowing Duff, I also know that it doesn't make the slightest difference to him that she is a movie actress. She could just as well be a girl who sells ribbons in a department store.

I still don't understand why ex-sergeant Howard Duff is becoming such a big thing with the women. But my wife does. She explained it to me after he came to visit.

"He's a very nice, masculine-looking man," she said. "He's good looking, without being too handsome. He's a warm person who gives you a feeling of solidity."

"If you were a bobby soxer," I winced, "you'd say he's solid."

It seems that I will have to get rid of this embarrassment I have about having a friend who is a movie actor. It looks as though his face is going to be gawking at me from the billboards for a long time to come and I will just have to get used to it.

THE END



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I Call It Heart

(Continued from page 57) thing, when we first met. But, I do remember that plain, honest Tracy mug—the red hair and freckles, the man-size jaw and the twinkling keen blue eyes. And I remember he was kidding around. You know how it is when two guys click? Well, I put him down in my book as a good Joe. I've never had cause to erase that estimate.

About eight years ago I left the "front office" and went with Tracy. I'm still a wardrobe man, but when Spence is working he has first call on me. That's a little deal he worked out with the bosses, and it's a good deal for me.

The Tracy wardrobe tells a good deal about Tracy and I can tell you about it in three words: Blue, gray and brown.

Spence owns plenty of suits (an actor has to supply his own clothes for films unless it's a costume picture). But there's not one suit among them that isn't blue, gray or brown. He's that set about shirts, too. They're all white. No, not all. He has one gray—such a light gray it looks white! His socks are plain, in those favorite colors of his and his neckties ditto.

He doesn't mind spectacular dressing—in other people. It's just not for him.

HE FEELS the way Gable does about make-up. No make-up man can advance, with powder puff in hand, on either of these two without being thrown for a quick loss. They're firm about it, but once in a while a role demands concessions. That's why Spence made a special trip one day to the set of Clark's "Homecoming." Spence had heard rumors that for one sequence Clark had to look extremely youthful—like a college boy, in fact. Spence walked in just as Clark was in the midst of the grease paint and powder operation. They like to rib each other and Spence had a fine time, cluck-clucking.

"Yeah," chuckled Gable, and then reminded Spence of "Captains Courageous," for which Tracy had to submit to a hair-curling job. "But Pappy," Spence came back, "how about that crew haircut you're wearing. After all, let's face it, fellow—we're not kids any more!"

There are kids on the lot, though, who idolize both of them. Take Van Johnson and Spence. Van got his first real break in "A Guy Named Joe." He was hurt in an automobile accident, while the picture was being shot. Spence and Irene Dunne, the stars of the film, asked the studio to hold it up until Van recovered, so he wouldn't lose the role. Then, in "Thirty Seconds Over Tokyo," Spence took what was actually a rather small role while Van had the big part. Well, the one role Van had been praying for was that of the hard-boiled reporter in "State of the Union." My hunch is Spence went to bat for Van. At any rate, Van has the part.

However, there's one thing I've got against my boss. He has made an insomniac of me. I remember the first morning as a guest at his place. I was awakened—it must have been 4 a. m.—by noises in the kitchen. I went down to investigate. There was Spence, rasslin' with the coffee pot. "Draw up a chair and a cup," he said.

He does it every morning, I found out. He turns in about 11:30 almost every night and reads himself to sleep: Biography, history, fiction, everything. By four or five a. m. he is "slept out," and ready for action. After his coffee he settles down to study his script. Often he's at the studio by seven, ready for more coffee.

I'll let you in on his secret for getting by with so little sleep. He has his lunch sent over early and he nibbles at it. Then he goes into his dressing room and catches

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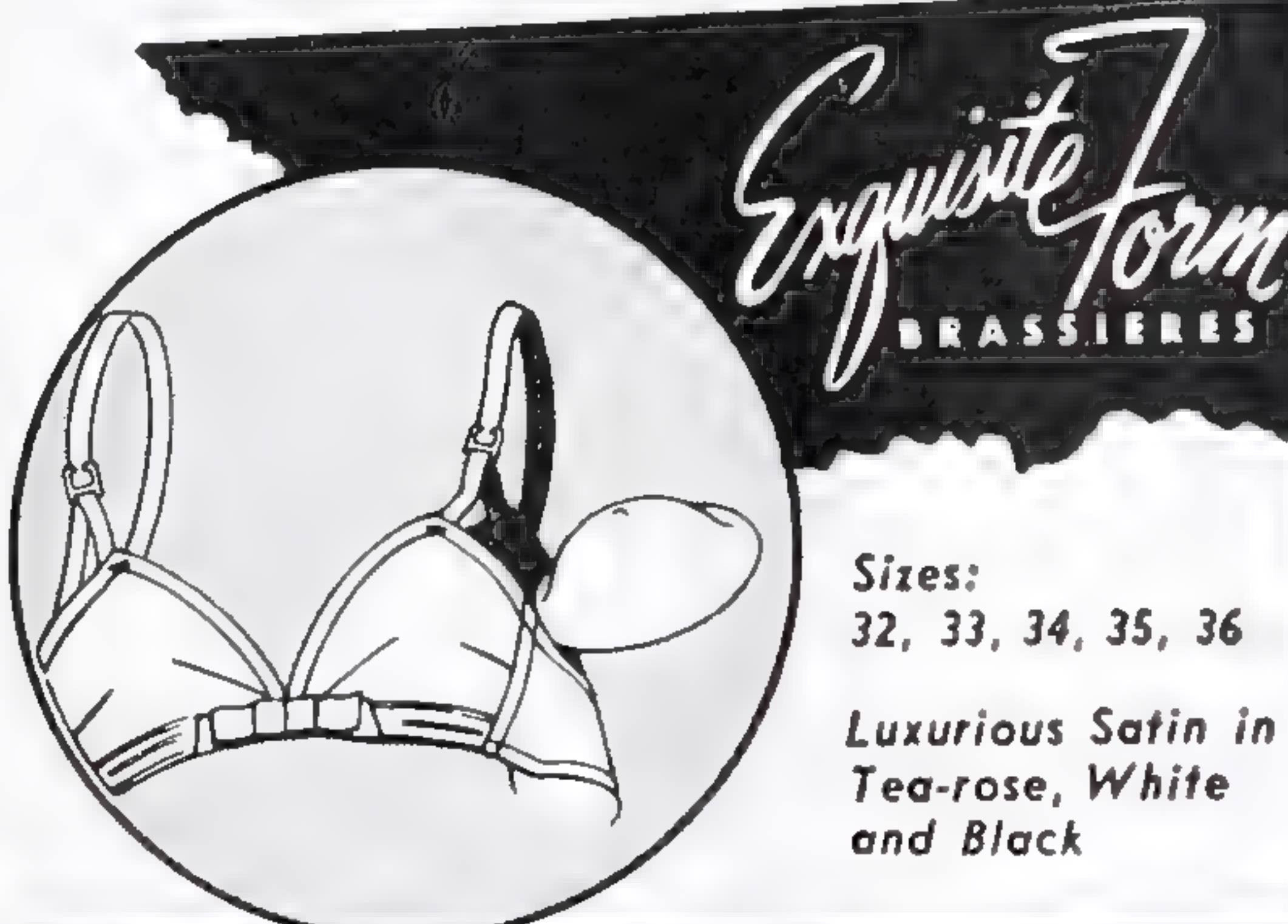
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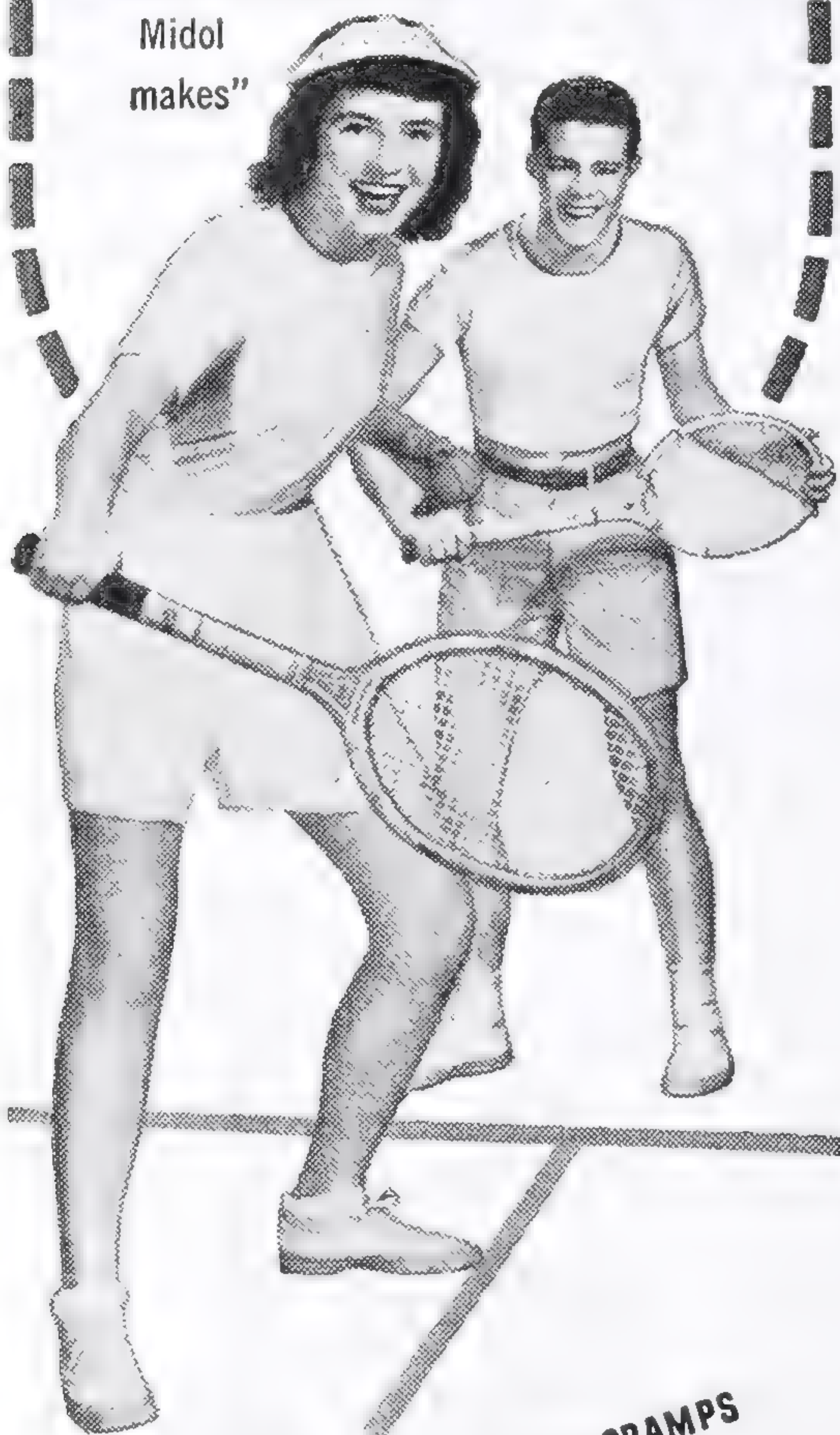
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up on that shut-eye until I have to call him back to work. The only thing is, I don't sleep so well myself! Can you "catch" insomnia from a friend?

Watching a star's sleep isn't, strictly speaking, a wardrobe man's job. Neither, for that matter, is watching his diet. When Spence told me he wanted to lose a little weight, I pitched in. The man drinks rivers of coffee with cream and two heaping spoons of sugar. I give him one spoonful. Once in a while he looks at me as if I were trying to starve him to death.

I never saw a guy so crazy about sweets. He'll call me over and whisper, like a conspirator: "Got anything for me today, Larry?" I keep a box of candy hidden and I ration him. Just two or three pieces which I put in a drawer in his dressing room. I keep a lot of milk on ice, too. It's good for him, especially when he gets tense over a long, hard scene coming up.

Spence has his black moods as well as his cheerful ones. He worries about every picture. "It's a stinker," he says almost invariably when I ask him about a new script. He hasn't changed in this respect even though most of these "stinkers" turn out to be hit pictures. Two of them brought him Oscars. He thought those two, "Captains Courageous" and "Boys' Town," were going to be "stinkers," too.

HE'S a restless man. That's one of the reasons he has taken up oil painting. Relaxes him, he says. I believe I'm one of the few people, aside from his family, who has seen any of his work. He calls them "daubings" and he's shy about them. But he'll chin by the hour about things he's read about art and artists or good paintings he has seen. He'll chin by the hour about anything, in fact, especially if he has a cup of java in his fist.

He goes hospital-visiting pretty often, and he meets a couple of vets and invites them up to Hollywood. He gets me to fix up a little dinner at Romanoff's and the four of us get together for a spread. Spence will probably take a shillelagh to me for telling it.

A few years back I had an operation which, at the time, seemed pretty serious. Spence called up my doctor, and said: "You take care of Larry, and never mind the cost." I heard about this in a round-about way much later. It so happened I didn't need any help that time, but if I had . . . well, it's good to know you've got a friend like that in the pinches.

You visit his ranch house and watch him with his wife, a very lovely person, and with his children, Johnny and Susie. You see their stables, where they keep some pretty fine thoroughbreds, including Mrs. Tracy's Halsworthy. But the stables don't house just the runners. No. You find there all of Spence's old polo ponies on pasture,

I like hunting and fishing, but somehow I can't get Spence to go along. He doesn't say so, but I have a feeling he'd feel *sorry* for the game birds and animals and wouldn't be able to shoot. I remember a time we all went down to Florida on location. I rented a little motorboat and took Spence out on what I meant to be a fishing trip. We wound up having a picnic on the beach, but no fishing.

So you add up a number of things like that and you come to that one conclusion about the big Irishman who for my dough is the best actor on the screen.

This is it: Spence can kid and throw the blarney and he can get burned up about things. He's not a guy anybody's going to push around. But you take him apart and what do you find?

A big softie?

Well, you could call it that.

I call it heart.

THE END

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It's This Way

(Continued from page 44) climate and its women.

They should have known better. They were giving Bogey too much of a set-up.

"I told them, 'I think your food is overrated,'" Bogey says. "I said, 'Your weather stinks and your women are no better dressed than the average.'"

The reporters reacted just as his father had when he was eight. They told him he didn't know what he was talking about. Next morning they took him apart in print.

"But," says Bogey, "the laugh of it is that I got ten times as much space as I would have if I had said their food, weather and women were all simply too, too ducky. I suppose the incident sticks in my mind because, while I hadn't been seeking that publicity, they had been seeking my opinion. Yet when they got it they yelled. If most of San Francisco's citizens believe that their weather, women and meals are flawless, why do they want it confirmed for them? Or do they just want flattery, even if it's a lie?"

A Hollywood custom that particularly irks him is that photographers' gag of removing the highball glasses from the tables of celebrities before a shot.

"This is to kid the American public into believing that you and the little woman dropped into a flossy saloon on your way home to do exactly nothing," Bogey says. "If you stand for it, the pictures come out showing you sitting at a completely empty table, smiling gloriously at nobody."

"Few of us drink every day. I certainly don't. But I certainly do when I go out stepping, just as most people do."

"So, when the camera boys come around to my night-club table, I tell them to shoot it as is—or not shoot it at all."

"As for those persons who shudder at the sight of me vs. alcohol and who stay away from my pictures as a result—well, I doubt if my particular brand of charm would ever have slayed them in the first place. Anyhow, I don't believe either group is typically American."

"Nor do I think the group I was told would level out on me because I married Lauren Bacall is typically American. Hollywood admired Betty. The public admired Betty, too. They went for her in as big a way as I had after her first picture, 'To Have and Have Not.' I was in that picture, too, though I doubt that anybody remembers that."

"A bunch of frightened people in Holly-

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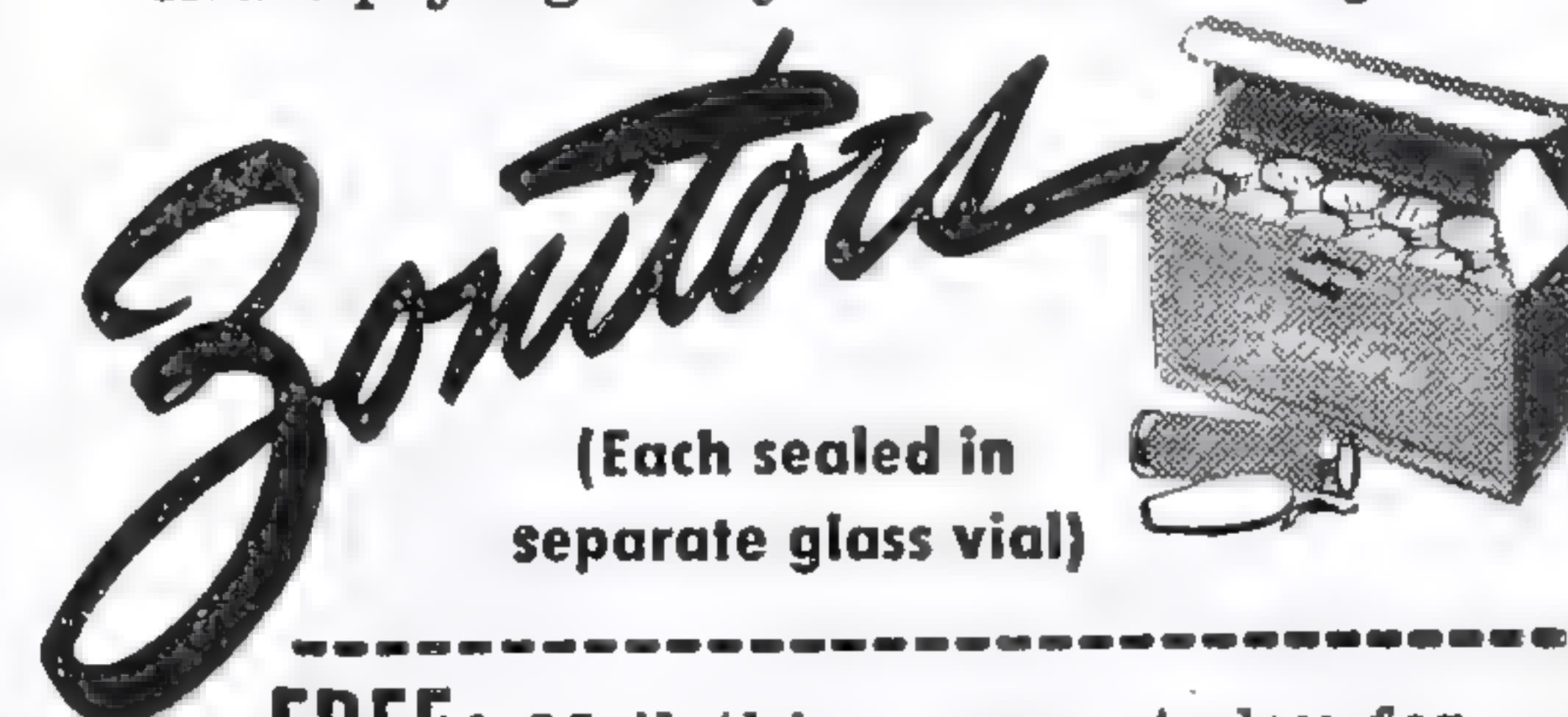
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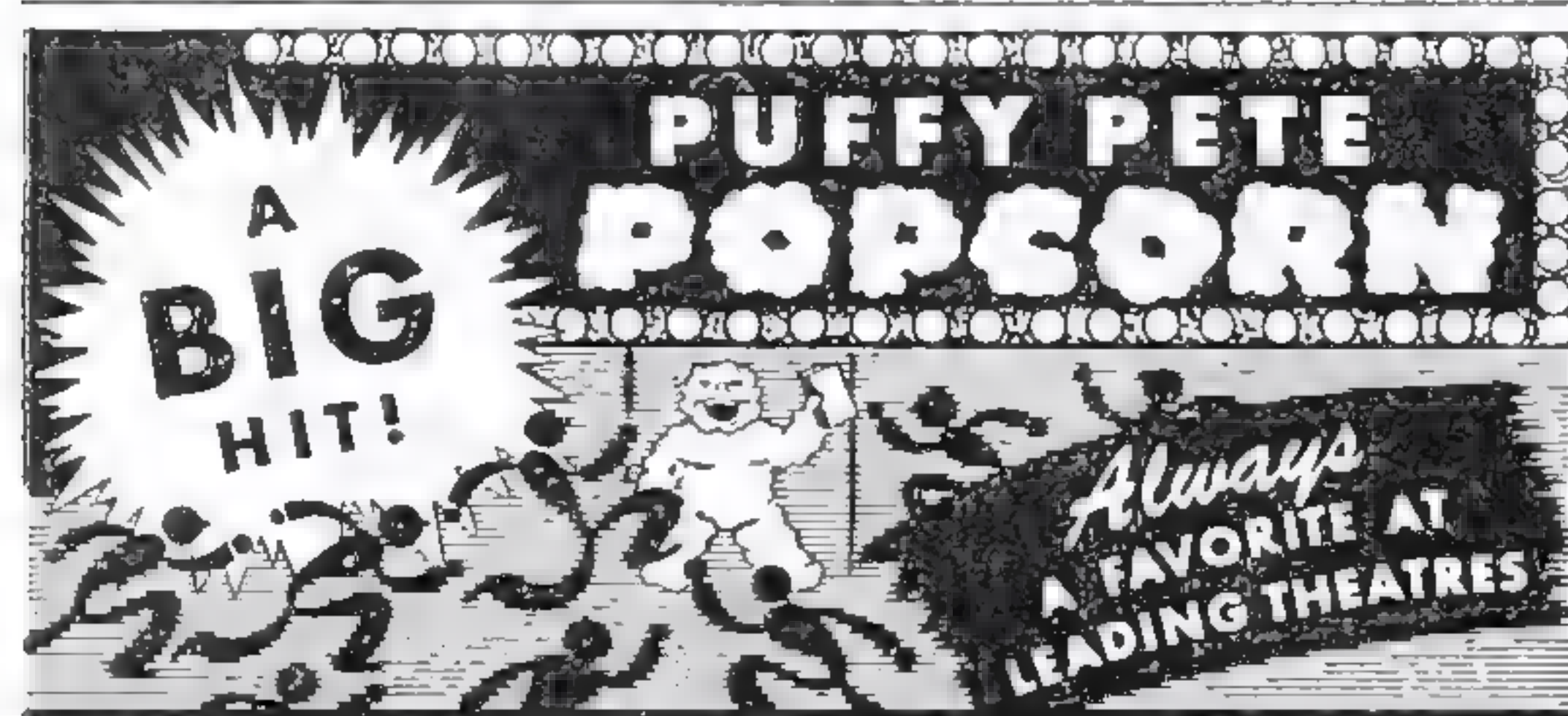
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wood, who claim to know what 'they' will say, told me not to tell how much younger than I Betty is. I promised. It was a cinch. All anybody had to do was look at the girl to know. You can't insult me by telling me I am older than I used to be. Who isn't? Besides, age doesn't necessarily have anything to do with love, any more than height does.

"I was also told to soft-pedal the fact that I had been married before. Anybody who has followed my career knows I was married before. Speaking impersonally, statistics prove that one in three marriages in this country ends in divorce. Those same statistics prove that most divorced people get remarried. The American public knows about divorce, knows that some people get disillusioned by one marriage or two, but not by all marriage. I am definitely the marrying kind. I believe in home life. I can think of a lot worse things that can be said about a guy. When I go with a girl I have exactly one object: Matrimony. Other people are different. Okay. That's their privilege.

"ANOTHER idea, that if you are a Hollywood star you have no political opinions, burns me completely. I do have political opinions. I feel that an actor has just as much right to express his political opinion as has a doctor, or a longshoreman, or a banker. That is the constitutional right of American citizens past twenty-one. I, for one, propose to keep right on exercising it and nobody's going to stop me."

Bogey sounds as coldly forceful in saying these things as he ever did in "Key Largo." He'll admit it's easier to be outspoken when you're a success. "But I spoke up when I was a long way from having arrived, too. I'll confess I scared myself to death, practically, when I did so."

The occasion was his first Hollywood dinner party. The date was the spring of 1932. The depression was on then. It wasn't Bogey's first trip to Hollywood. He had been out a couple of seasons previously and he had left the motion-picture business so unimpressed with his talents that they didn't care for him at any price. He could have been had at any price, too, for he was stony broke. Broadway liked him. He liked Broadway. He went from play to play, but the trouble was the public didn't go to those plays.

"Only a character named Gable proving to be a hit in 1932 gave me my second chance," Bogey tells. "He was a heavy then and I guess Hollywood decided anybody who looked like a heavy was worth a try. So I got called and I came running.

"But I hadn't quite signed a contract, when I got invited to a dinner party that my ex-Broadway pals, now residing in Hollywood, told me I 'had' to attend. A bid to this particular house was virtually a command performance. My pals claimed I'd meet all the big producers, directors and writers who could make or break me.

"I refused the bid, politely but firmly. "Then, having refused it, I walked the floor all night. I knew I was a fool. In order to eat, I needed a Hollywood contract. But I also liked acting in movies. I believed in their future and the California climate had already got me. But now, if what I had been told was true, that turned-down date finished me.

"I called myself names all night long. I told myself it wouldn't have hurt me to have gone. I asked myself what kind of sense it made to ruin my career just because I hated getting into a dinner jacket.

"So what happened? Nothing. I got a contract, after all. Maybe the Hollywood hostesses decided I was just kind of wacky, but they let me alone. I still don't like big parties. Betty now gets me into a dinner jacket every month or so. I

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submit to it these days, because she gets a kick out of dressing up. And the way she wears clothes, I get a kick out of seeing her dressed up.

"Talking with good friends like John Huston or Louis Bromfield or Dorothy Parker, or Mark Hellinger, whom I'd gone into partnership with just prior to his death, is something else again. But if I had gone to that first big party, through fear, I would have felt I had to keep on going to all the other parties. And once you get in that kind of a rut, you stop being yourself. I reserve the right to go where I please when I please, cultivate the people I like, and ignore those I dislike."

Hollywood, because of Bogey's decided opinions and attitudes, has called him a "character." Bogey snorts at this.

"There's too much of this sticking on labels," he says, "like calling people 'tolerant' or 'liberal' or 'independent.' Those were good words, originally, but they are being misused. For instance, what happened recently with Fred Clark."

Fred Clark is the Bogarts' house man, butler and friend. He is a Negro, born in London, who served with our Army overseas. He has a broad English accent and amuses Bogey and Betty by calling them "milord" and "milady." Somehow or other, Fred got a chance to be in "Mr. Peabody and the Mermaid," at Universal-International. When he asked if he could have time off to do that little thing, Bogey said sure, except he didn't want Fred to move away from their house.

"I figured he wouldn't be working every day," Bogey explains, "and since Betty and I were shooting on 'Key Largo' at the same time, we made an arrangement with Fred. On the mornings we were due early at Warners he would drive us over, and on the mornings he was due early at Universal, we'd drive him over. It worked out very neatly.

"But what do I hear about myself, all of a sudden? I hear I'm on a crusade. I'm being 'tolerant.' Well, I wasn't being anything of the sort. I wouldn't patronize any human being by being 'tolerant' with him or her. What I did for Fred, I did for a friend."

Bogey grins. "Thank God," he says, "America still is a country where a man can say what he pleases and do what he pleases and think as he pleases, so long as he stays within the realms of good taste and fair dealings. And where he can laugh at what he pleases, too. Let's keep it that way."

THE END

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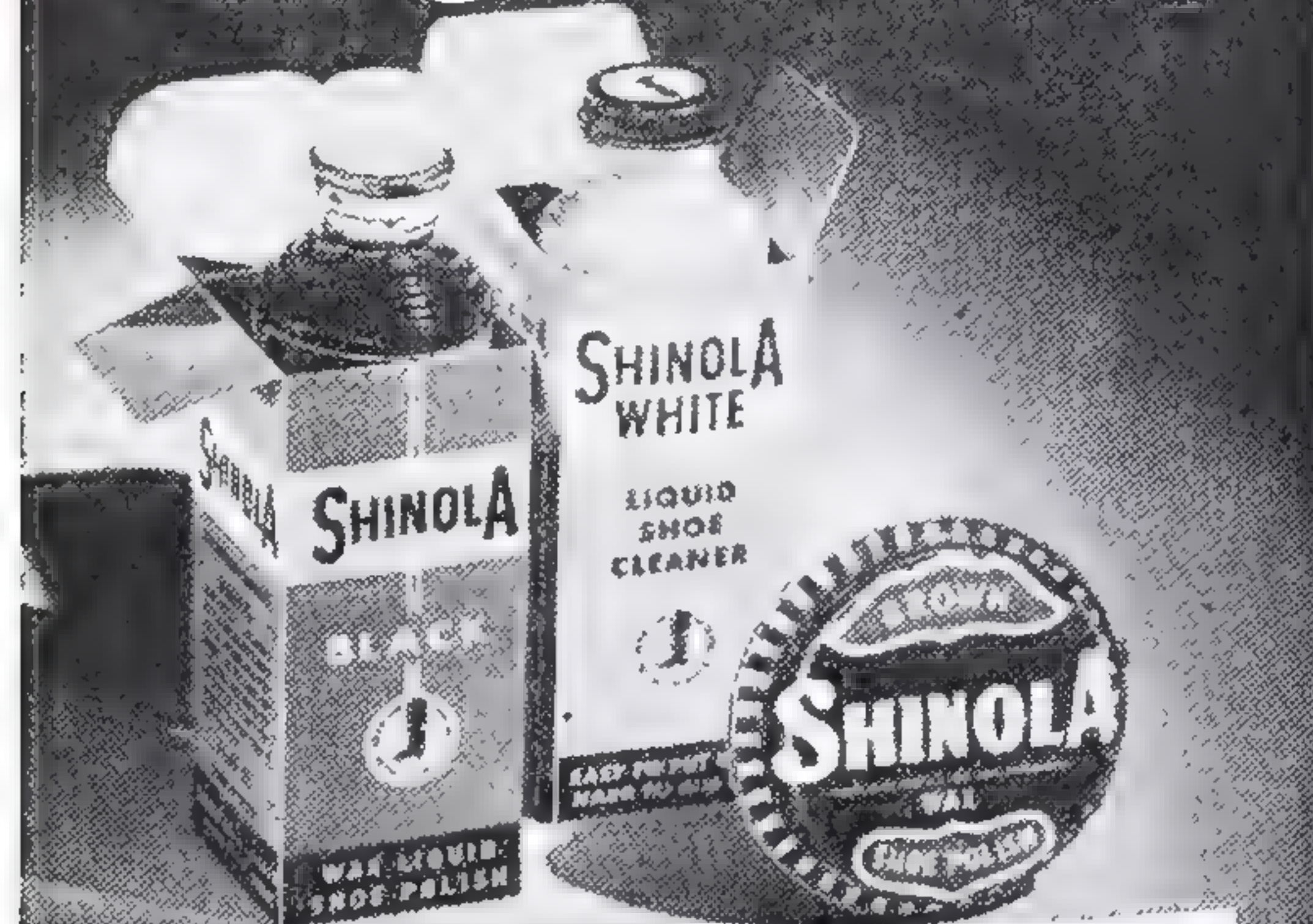
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Shadow Stage

(Continued from page 26)

✓(A) Mine Own Executioner (20th Century-Fox)

MAN IS a mighty complex creature! You'll come to that conclusion long before the end of this British movie.

A specialist in curing the spiritually sick, Burgess Meredith himself—being only human—is assailed by doubts. Devoted though he is to his wife, Dulcie Gray, he isn't averse to dallying with flirtatious Christine Norden. One of his patients, Kieron Moore, adores his wife, Barbara White, but has a strange compulsion to strangle her. When tragedy strikes, the psychiatrist is implicated.

The story builds up to a violent climax with Meredith and Moore delivering noteworthy performances. Interesting though the film is, a shorter sharper treatment would have made it even more effective.

Your Reviewer Says: Soul-searching drama.

✓(F) Secret Service Investigator (Republic)

"SHOCK 'em into attention" is the slogan of most gangster movies today, and this one succeeds in doing just that.

The plot revolves around jobless war veteran Lloyd Bridges who answers a help-wanted ad. He thinks he's hired by the Secret Service to pose as a certain ex-convict. Actually, it's a crooked outfit using Bridges to dispose of a plate for counterfeiting currency. The ex-convict's wife, June Storey, turns up and, as if he weren't in enough trouble, Bridges tangles with a second gang headed by tricky George Zucco.

Your Reviewer Says: Oooh, counterfeiters!

✓(A) Bad Sister (Rank-UI)

LIKE a good cry? Then this British-made movie is for you!

Joan Greenwood is sent to a home for delinquent girls after attempting to do away with herself and her fatherless babe. She's bitter and belligerent but "warden" Margaret Lockwood gradually draws her out by revealing her own heartaches. Although from entirely different environments, both have known disappointment in love. First, it's matter-of-fact Ian Hunter who fails to measure up to Margaret's idea of a husband. Next, there's handsome Dennis Price, the perfect answer to a girl's dreams. But their happiness, alas, is short-lived. Joan's story of her downfall implicates playboy Paul Dupuis, a kiss-and-run character.

Your Reviewer Says: More tears.

✓(F) Man-Eater of Kumaon (Universal-International)

MAN VERSUS beast furnishes the theme for an exciting movie set in India.

Wendell Corey, an American doctor, takes to big-game hunting to forget his unhappy marriage. He wounds a magnificent tiger, thereby turning the animal into a marauding man-eater. After the tiger attacks Joanne Page, the beloved wife of Sabu, a trap is set and Corey's grim vigil begins. How the killer is eventually caught makes for a suspenseful and unusual story. Close-ups of the life-and-death struggle between the hunter and his prey are nothing short of remarkable.

Your Reviewer Says: Good jungle yarn.

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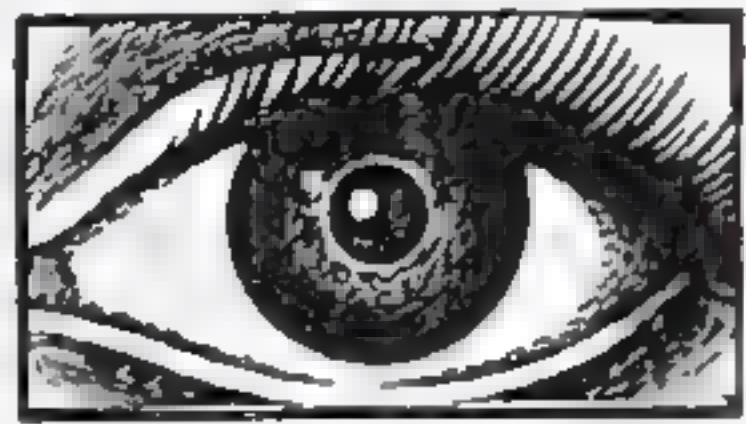
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✓(F) Mickey (Eagle-Lion)

THIS amusing tale of a tomboy introduces singing starlet Lois Butler, a petite redhead with a forthright manner.

Lois is just fine at baseball but she's outside looking in when it comes to dates and dances. Her doctor-father, Bill Goodwin, is too busy to help her over the hurdle of growing up. But pretty Irene Hervey, in town for a visit, sizes up the situation and generously lends Lois her best bib and tucker and her current beau—smooth John Sutton. Of course, Lois simply slays the high-school gang, especially Skip Homeier. Gossipy Rose Hobart, intent upon marrying Lois's father, builds up the incident into a scandal.

Lois is very unhappy but everything works out in the end with father and daughter each finding the right romance.

Your Reviewer Says: Troubles of a teenager.

(A) Lulu Belle (Columbia)

AH, THOSE Torrid Twenties when wicked women like Lulu Belle (Dorothy Lamour) wrecked men's lives!

Dottie's behavior is something scandalous. First, there's George Montgomery, so entranced by her that he chucks a law career and his nice, respectable fiancée in order to marry her. When George's money runs out, there's prize-fighter Greg McClure. But soon our greedy gal develops a taste for caviar. Nightclub-owner Albert Dekker is more than willing to supply it with champagne to wash it down; however, elderly playboy Otto Kruger looks like a better bet.

When David Belasco starred Lenore Ulric in this play, it was considered "hot stuff." Now, alas, it's just stuffy.

Your Reviewer Says: More lurid than alluring.

(A) So Evil My Love (Paramount)

INFATUATION is a dangerous thing. It can turn a sane person into a demon. That's what it does to Ann Todd after rascally Ray Milland gets to work on her.

A sedate English widow, back in 1866, Ann undergoes a complete change of character after meeting Milland. He is the mastermind, she the willing dupe. So quickly does she learn the ABC's of crime that soon she is teaching Ray a trick or two about blackmail, theft, even murder. Ironically enough, he doesn't figure on falling in love with her and when that happens, Ray's really in deep. Geraldine Fitzgerald is fine as the pathetic victim.

Your Reviewer Says: Sordid crime story.

✓(F) Beyond Glory (Paramount)

IS West Point cadet Alan Ladd unreliable, untruthful, even criminal, and is the U. S. Military Academy an undemocratic institution? That's the \$64 question attorney George Coulouris puts before a congressional board of investigation.

According to Harold Vermilyea, his son, Conrad Janis, resigned from West Point because of the harsh treatment of upper classman Ladd. Then the testimony gradually reveals that Alan is conscience-stricken because he considers himself responsible for the death of his friend and superior officer, killed in World War II. Luckily for Alan, the man's widow, Donna Reed, believes in him and does everything possible to effect a cure. The episodic story unfolds in a zigzag course with too much talk slowing up the action.

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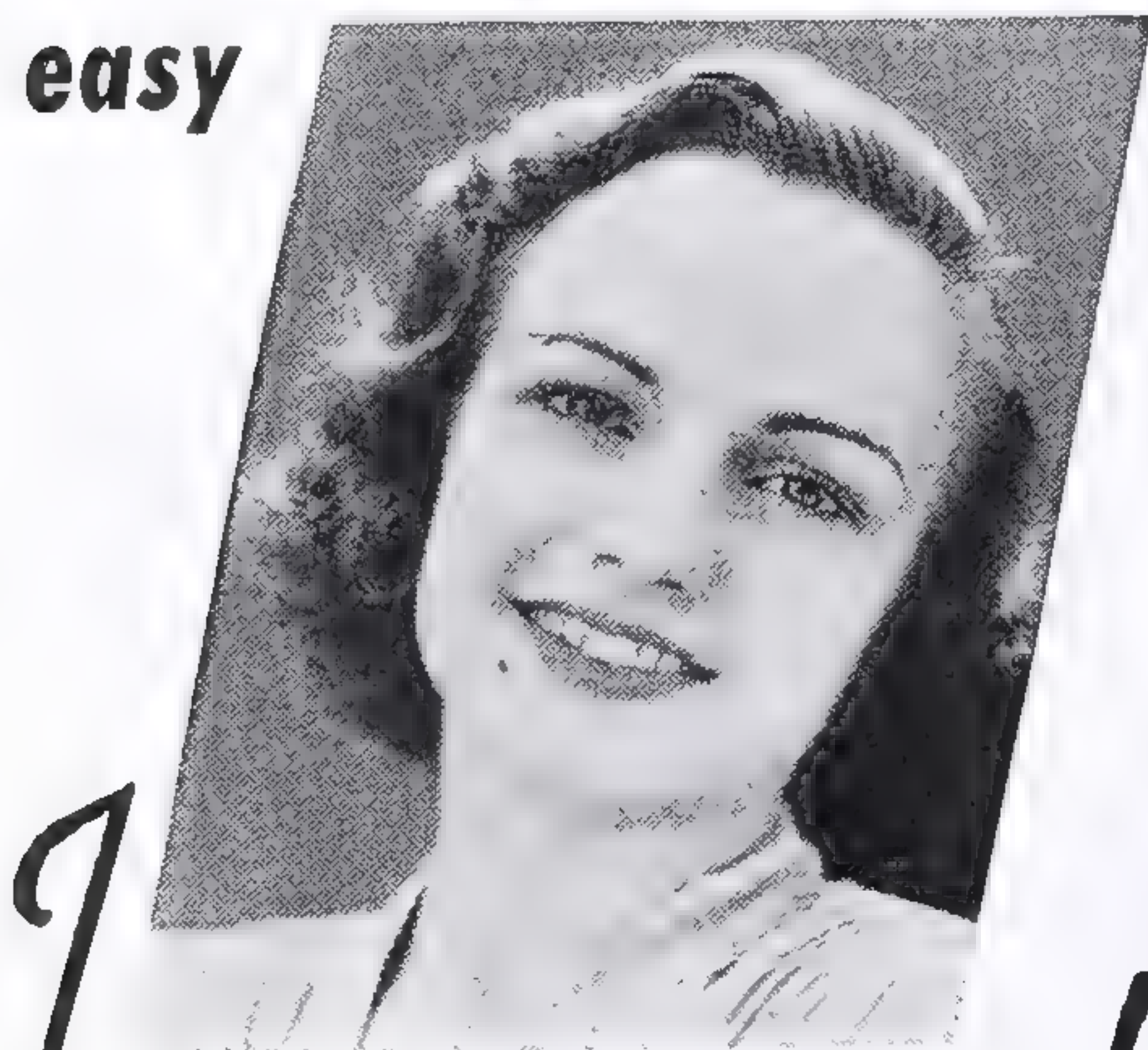
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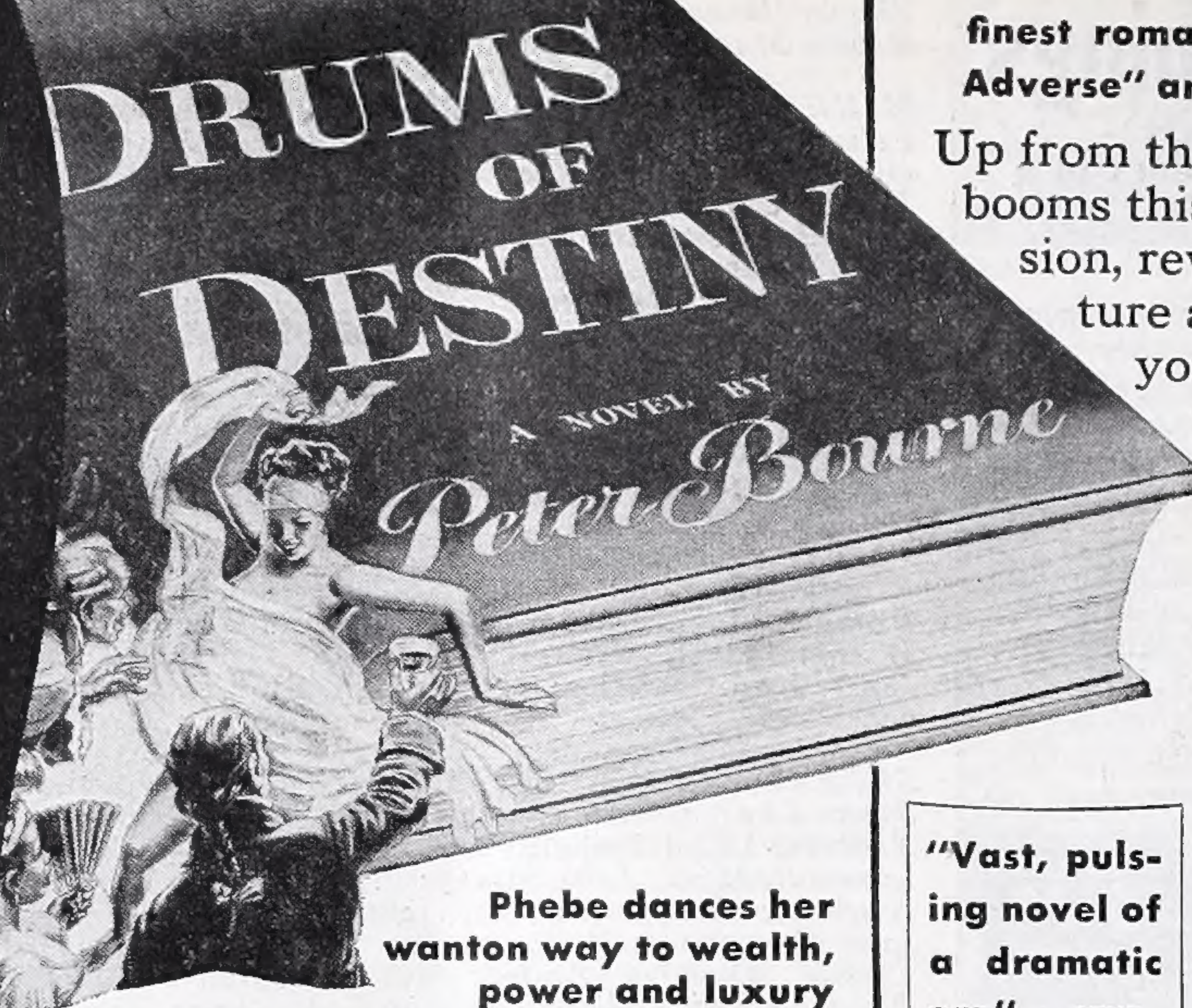
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